VOGUE

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what to wear with what

the look of the year and how to have it

- the clothes
- the beauty tricks
- the accessories
- the putting-together

the looks you'll love most from the French ready-to-wear

hair, makeup, tension:

how to solve your biggest beauty problems

sex

your secret beauty ingredient

your total well-being

how your body rhythms give new medical clues

There's an old craftsman's tale, that when a man signs his name on his work he makes a pact with a legend ... JL&A is a legend in the making. It began with a metal called silver. A craftsman called Navajo. The time, the late 1860's. The tools were the freedom of man working through talents handed down from father to son. The freedom of a mind unencumbered with the sight of steel girders and blinding freeways. A man and his talent working against a backdrop of serene solitude. It was history in the making. Navajo craftsmen imaginatively reflected their lifestyle in a bold, simple art, while Zuni designers formed an intricate and delicate mixture.

Today there are new traders, new art forms, new markets, new silversmiths. And goldsmiths like Navajo Andy Kirk.»

Today there is an authoritative source for the design concepts handed down for centuries. For some time now, Jack A. Levin & Associates has been recognized as the leader in American Indian traditional and contemporary jewelry designs. They have a reputation for authenticity. For quality and expertise.

«(Navajo blanket from the private collection of Mr. & Mrs. Robert Dickerman).

You'll find the JL&A Indian jewelry collection at fine stores everywhere, Atlanta: Davison's † Baltimore: The Hecht Co. † Birmingham: Parisian † Des Moines: Younkers † El Paso: The Popular † Florida: Robinson's of Florida † Green Bay: H. C. Prange † Houston: Joske's † Little Rock: M. M. Cohn † Memphis: Goldsmith's † New Orleans: Maison Blanche † Omaha: Younker's † Philadelphia: Strawbridge & Clothier † Pittsburgh: Joseph Horne † Portland: Meier & Frank † Richmond: Miller & Rhoads † Salt Lake City: ZCMI † San Francisco: Macy's † Washington, D.C.: The Hecht Co.

For more information on the history behind American Indian jewelry, write Jack A. Levin & Associates, Inc., 110 East Ninth Street, Lobby A, Los Angeles, California 90015.

JL&A



JL&A

Jack A. Levin & Associates, Inc., 110 East Ninth Street, Lobby A, Los Angeles, California 90015 (213) 624-7777

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Left, yoked, sleeveless tunic with two patch pockets, $110, over a tissue faille long-sleeved acetate-and-rayon blouse with pin collar and black bow, winter white, $76, and front-pleated, back-wrap skirt, $100. Right, our exclusive single-breasted Chesterfield coat with black velvet collar, $240.

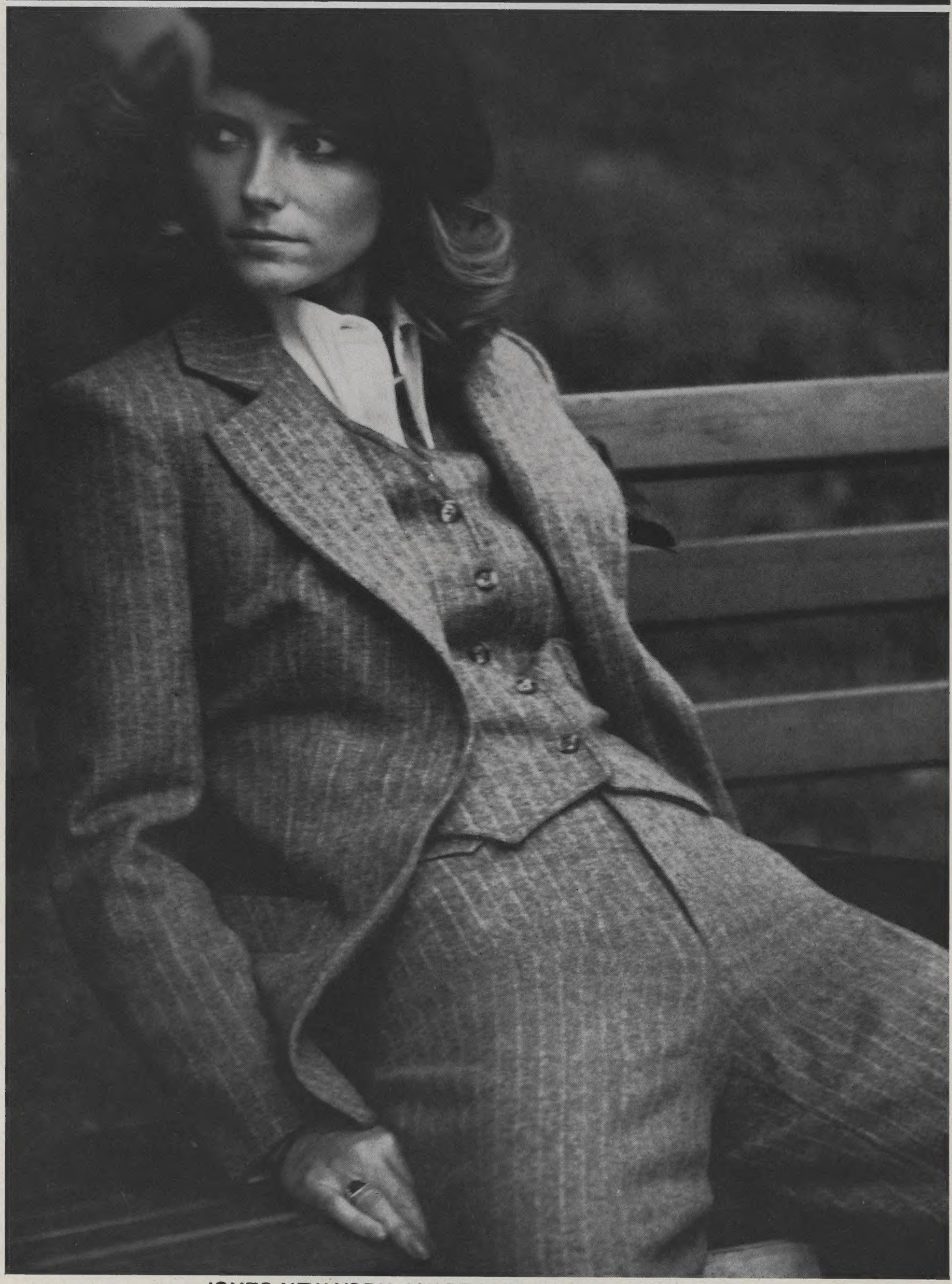
For 4 to 14 sizes, in charcoal grey wool flannel.

Catch up to them in time for fall in our Anne Klein Corner.

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Rena Rowan for Jones New York.



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AUGUST, 1975

(INCORPORATING VANITY FAIR)

VOGUE



ARTHUR ELGORT

COVER: The what-to-wear-with-what essential for this fall's colorings—the lift of a strong, beautiful makeup, light but emphatic. Which often means blending more than one shade to get just the right soft-but-intense effect. The eye shadows on the cover, for instance, are both blends of two Frances Denney Eye Polish Multiples—seven eye colors especially designed for blending (49 shades in all are possible). For the whole makeup story, see page 176. . . . Details on the Anne Klein & Co. "suit," page 101. Earrings, Medusa's Heirlooms: Henri Bendel. Joan Vass scarf. Hair, Harry King of Cinandre; makeup, Sandra Linter.

FASHION

93 Vogue's Point of View: What to Wear With What . . .
94–119 The New Ease for Fall: This Year's Sweater-Dressing—
The Key Pieces, The Must-Have Accessory
136–151 Ready-to-Wear Collections from France: The New Classic Mood
at Night, photographed in Paris . . . The New Country
Mood for Day, photographed in Biarritz
162 August Finds: The Best New Accessories for Fall
164 What Goes Underneath

89 Observations: August Notes
91 Boutique: Nifty Finds for August

BEAUTY AND HEALTH

124 Sex—Beauty: 15 Sensational Ways They Work Together for
Your Pleasure. By Jill Robinson
152 Beauty Now: Makeup—the accessory that makes fashion colors work
154 The Makeup You Can't Get By Without
156 Instant Relaxation: A technique for releasing tension
158 Instant Revival: Wigs that answer your worst hair problems
160 Health Now:
Your Body Rhythms. By Gay Hart Gaines
Sugar Yes? No? By Judith S. Stern, Sc.D.
Doctor's Corner. By Melva Weber

44 Why You Need Trace Minerals. By Judith S. Stern, Sc.D.
54, 56 Hair Now
58 Ready Beauty: 6 Eye Shapers
60 Ready Beauty: Your Q.'s—Our A.'s
66 Beauty Checkout: Wigs—Look Makers, Look Changers
68 Beauty Checkout: Fresh Cleanups for Your Skin
75 How to Chart Body Rhythms. By Gay Hart Gaines
86 Health. By Melva Weber

FEATURES

120 People Are Talking About. . . . By Leo Lerman
The Great American Musical: "A Chorus Line"
122 Being Somebody in America. By Charlotte Curtis
126 Matisse's Lifelong Drawing/Color Conflict. By Pierre Schneider
Charcoal study for "Le luxe." By Henri Matisse
128 Irving Penn: New Platinum-rich Photographs. By Thomas B. Hess
Platinum print by Irving Penn
134 The Shah Who Came to Dinner. By Leo Lerman
134 Her Imperial Majesty Farah Pahlavi Speaks Out. Reported by
Sandra McElwaine

46 Upfront: Movies, Books, Art
70 Horoscope. By Francesco Waldner

LIVING

130–133 In France, the Good Life—Elsa Martinelli and Willy Rizzo

52 Feast for a Shah

TRAVEL

76 Now-Surge in Biarritz. By Despina Messinesi
166 The Passionate Traveler: Art Shock in Paris. By Barbara Rose
175 Travelog

169–173 Vogue's School Directory

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CHARLES REVSON

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The restaurant dress; siren shaped, with beauvais jacquard yoke and cuffs in bouclé knit.



6 great american sportswear is... anne klein 9

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bloomingdale's



By Francesca for Damon Knit. The new fall wrap-up: coat, chemise and sweater cap. Cleveland Higbee's



Lillie Rubin

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Imagnin and saint laurent/rive gauche rendezvous in biarritz



i.magnin and saint laurent/rive gauche rendezvous in biarritz

There is a time for silent reminiscence. Steal away to the scenic untouched shores and rediscover yourself. Saint Laurent's navy pea jacket is perfect for weathering the breeze of a moody morning. The wider shoulders and fly front give the ageless classic a completely new look. Underneath, navy corduroy pants and a white cashmere turtleneck. At sunset, climb the heights of Vieux Port Biarritz. The rural terrain is hauntingly beautiful. You feel at one with its heritage in a marvelous swath of a cape coat over a long, loose jersey tunic and skirt. You wonder. Was it here Napoleon stood when he first chose this resort and built a castle for the Empress Eugénie.





When you go in quest of a memory, you must first make one. Matte jersey, Saint Laurent's bare shoulder and capelet sleeve evening elegantes. What more glamorous way to arrive at the Hotel du Palais. You sense the presence of generations of nobility about you. Yet the cuisine and appointments reflect all the refinements of time. Later, a nightcap at the Casino, the most elite meeting place for small talk and wagers. Sometimes the stakes are high. You look so at ease and relaxed in Saint Laurent's little drawstring parka of richest aubergine velvet tossed over a black silk tank and an aubergine velvet skirt. Just as Biarritz, they have a charm and simplicity you will always love. More than yesterday, less than tomorrow.



Imagnin and saint laurent/rive gauche rendezvous in biarritz


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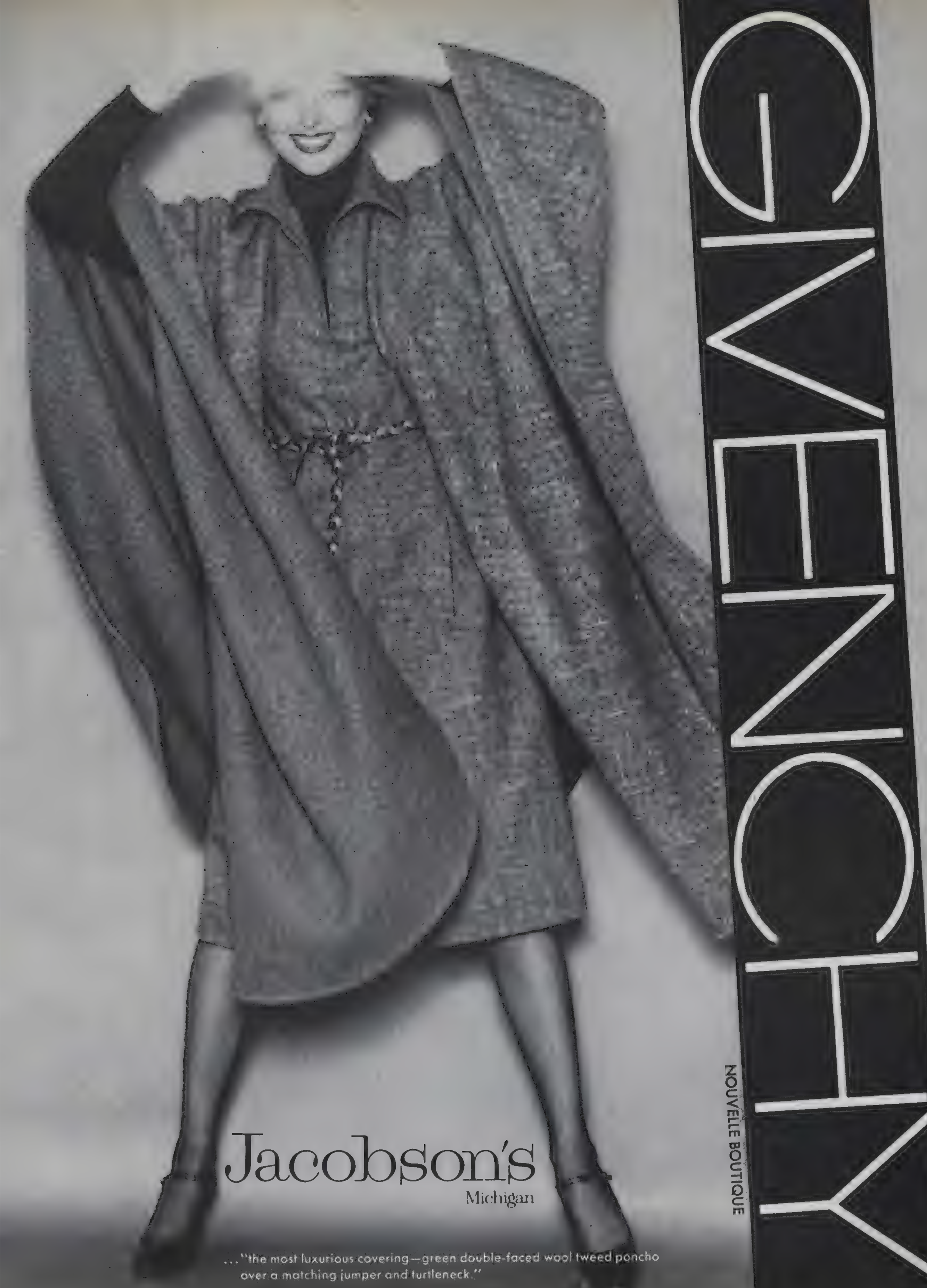
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. . . "sweatery soft—the two-piece dress in grey or camel butterfly jacquard knit . . . underneath, a glimpse of butterflies on a crêpe de chine blouse."



...“the most luxurious covering—green double-faced wool tweed poncho over a matching jumper and turtleneck.”

I.Magnin



all out glamour in the bare-back chemise—light as air black crepe with a whisper of fringe moving about the body.

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COSTA VERDE PLAZA/JACKSONVILLE BEACH, FLORIDA

...raffinée—the Pollock inspired print in paprika or marine blue on the thinnest, silkiest slide of jersey."

NEIMAN-MARCUS

By Judith S. Stern, Sc. D.

WHY YOU NEED TRACE MINERALS

Chemical elements found in your body in minute quantities are vital to your health . . . to the way you grow

In general people get into nutritional trouble when they fall into habits of eating restricted diets. If you eat a restricted diet, whether it's the hamburger and Coke rut or some guru's recipe for spiritual and physical immortality, besides falling prey to the common vitamin-mineral deficiencies, you run the added risk of becoming deficient in trace elements. For example, you could eat an otherwise well-balanced diet consisting mainly of seafood which would only contain 5 percent of the daily chromium you need.

Trace elements are chemicals found in your body in minute amounts (the total amount of zinc, for example, in your body weighs less than a peanut). Without them, the chemical reactions in your body would slow down because most of them are essential parts of enzymes that promote the breakdown and recombination of food into the building blocks and energy that your body needs.

Sellers of organic foods have made a good point when they tell us that processed foods can have many of the trace elements removed. The milling of flour, for instance, according to Dr. Henry Schroeder of Dartmouth University Medical School, removes many trace elements with the result that white bread as compared with whole-wheat bread is lower in chromium by 71 percent, cobalt by 68 percent, copper by 70 percent, zinc by 77 percent, and molybdenum by 48 percent. Refined sugar has minimal amounts of chromium, cobalt, molybdenum, and zinc compared with raw sugar. White or polished rice shows marked losses of all trace metals but copper.

If you happen to prefer the taste of French bread over whole wheat, don't rush out to your local chemical-supply store for your minimum daily requirement of chromium! Taking mineral supplements without a doctor's advice can be harmful. Since almost all trace elements are interrelated, if you increase your intake of only one of these elements, you run the risk of becoming deficient in another. Mineral supplements sold commercially are often unbalanced. Too much manganese, for example, can interfere with iron absorption. If you take in super amounts of calcium relative to the amount of zinc in your diet, you may become zinc deficient. The safest and easiest way to ensure you get an ample supply of trace elements is to eat a variety of foods. Trace elements are present in foods in small amounts, and no single food can supply all of them. Animal foods such as eggs, milk, meat, and fish are likely to contain fairly uniform amounts of all essential trace elements, because if they are absent from the diet, the animal won't grow. Grains, beans, fruits, and vegetables, if eaten in variety, will supply your trace-element needs. Plants have to grow, too.

If trace elements are so vital to your health, why haven't you heard more about them? It took nutrition several thousand years to discover vitamins, in spite of such spectacular and fatal diseases as scurvy (vitamin C) and beriberi (vitamin B_1). Human requirements for trace elements are only now being discovered by using test animals fed carefully prepared diets. In the last ten years, four new essential trace elements have been identified. Consider this another reminder that a well-balanced diet is still your best bet. Since trace-element research is still coming of age, it's a safe bet that we still don't know all the nutrients that are needed for good health.

Trace Elements in Your Diet

Essential for good health*	No known role for your health
chromium	aluminum
cobalt (as vitamin B_{12})	arsenic
copper	barium
fluorine	bismuth
iodine	boron
iron	bromine
lithium	cadmium
manganese	germanium
molybdenum	gold
nickel	lead
selenium	mercury
silicon	rubidium
tin	silver
vanadium	strontium
zinc	titanium
	zirconium

*The total weight in these elements in your body is less than an ounce!

Chromium

An insufficient amount of chromium, the wonder element, has been implicated in heart disease and diabetes. If your diet contains enough chromium, taking more will NOT cure you. If your diet is low in chromium, adding more to your diet may reduce high-blood-cholesterol levels caused by eating too much refined sugar. Dr. Walter Mertz, at the U.S. Department of Agriculture, suggests that about half the diabetes that occurs as you get older ("maturity-onset diabetes") may be due to lack of chromium. Beer is a good source of this element, as well as meats and such fats as corn oil.

Fluoride

All the things that are being said about fluoride preventing dental caries are true. Dental disease is probably the most ubiquitous nutritional disease in the U.S. Where fluoride occurs in the water supply, the incidence of this disease is decreased. Tea and seafood (if you eat the bones) are high in this element. Fluoride toothpastes and tablets help.

Zinc

If you're taking birth-control pills or if you are pregnant, your body needs additional zinc. Zinc is needed for normal growth, development of sex organs, wound healing, manufacture of blood cells, and is part of the hormone insulin. Oysters, liver, whole-wheat cereals, beef, clams, milk, peanut butter, and egg yolks are all good sources.

Cadmium

The trouble with cadmium is not too little but too much! Excess cadmium has been shown to cause hypertension in animals. In man the evidence is indirect: where cadmium levels are high in the water supply, there appears to be an increased incidence of this disease.

Iron

Iron deficiency is relatively common in this country. The most susceptible groups are menstruating women, infants, and young children. Low intakes of this metal often result in iron-deficiency anemia. For over thirty years iron has been added to white flour and bread to compensate for the iron removed in the milling process. Good sources of iron: liver, molasses, legumes (peas, lima beans, soybeans), spinach, enriched white bread, whole-wheat bread, beef, pork, lamb, dried fruits (apricots, prunes).

Iodine

Iodine has only one known function in our body: it is part of thyroid hormone. Goiter (an enlargement of the thyroid gland in the neck resulting from lack of iodine in the diet) has been known in medical literature for over five thousand years. Pregnant women deficient in this element can give birth to mentally retarded babies. The best protection against iodine deficiency is to use iodized salt. The second best is to eat seafood regularly.

Cobalt

One mineral you probably don't have to worry about is cobalt. It is needed by your body as an essential part of vitamin B_{12} and its deficiency is a result of a lack of B_{12} rather than cobalt itself.

Lithium

Lithium chloride has been useful in treating manic-depressive individuals. The absence of lithium in drinking water has been epidemiologically linked with increased incidence of mental illness and heart disease. But research in this area is so preliminary that supplementation of water supplies with lithium is quite premature.

Copper

You need copper along with iron in your diet to prevent anemia. Unlike iron, copper is easily obtained in part from foods cooked in copper utensils. Cow's milk is low in copper, but human milk is adequate. This is well known and infant formulas contain copper supplements.



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UP FRONT

What to see, read, listen to, and watch for...

movies

★★★Le Chat

Picasso was never old, but he died of old age; Casals stayed young by playing his Catalan lullaby and by marrying a young woman who reminded him of his mother; the rest of us might not be as lucky . . . we might end up loving a cat, hating the one we live with, and abiding in a house that is in imminent danger of being destroyed by the wrecker's ball: progress is not kind . . . the passage of time narrows like hardened arteries.

In *Le Chat*, Jean Gabin and Simone Signoret are an old couple who are together because they cannot part. She still loves him, but he loves his cat. She becomes jealous of the cat and shoots it. He vows never to speak to her again. At home each cooks a separate meal and sits at a separate table; they sleep in the same bedroom but in separate beds. In the evening, they sit opposite each other; she knitting, he reading. He communicates with her by flicking carefully folded notes into her lap. She saves these notes as if they were love letters. Their wordless, bitter battle ends tragically.

Le Chat is a beautiful film, truthful and self-contained: by human beings for human beings.

★★★Love and Death

Woody Allen, who is afraid of both love and death, in a spoof, or poof, or foop on pre-U.S.S.R. Russia that reminds one of *My Childhood* by Maxim Gorky. Woody is the sensitive, philosophical, cowardly (they don't always go together), lovelorn, pacifist Russian youth who falls on his ass doing the Cossatzky.

Woody is always an idealist, never a realist, always a loser, never a winner (except, accidentally) . . . his great charm is that he is no threat . . . and yet, one believes with him that although he appears to be dumb he is really brilliant; unloved, he is in hidden actuality the world's greatest lover; and though a coward, he is capable of accomplishing great deeds of valor when pressed.

Woody's absurdity is serious, he is the intellectual clown who not only gets slapped with a wet fish but has to explain what kind of a fish it is and how and where it lays its eggs. Buster Keaton, Harold Lloyd, and Charlie Chaplin were less complicated, they took it from the top: a joke was a joke (of course the movies were silent, that helped), there was hardly time for morality.

Mel Brooks is vulgar and very funny; he's been to sophistication and back, he doesn't hold back, which is good . . . at least he seems to be spontaneous. With both Mel Brooks and Woody Allen, word play can be as exhilarating and inspiring as watching the sunset at Carmel, California. I wouldn't miss a Woody Allen movie. He's been irreverent about almost everything but irreverence itself . . . maybe that's next.

★★Night Moves

Night, in this film, moves in mysterious ways, burbling up through the Florida Keys as if every keyhole were a clue and an eyewash at the same time. Still, the moves are obscure: knight is a pawn in this murder mystery. . . .

Psychology 1, a three-credit course, is used to explain the motivations of stillborn characters: a teen-age girl, who sleeps with men because she has been denied love and because she has observed mommy getting laid and is in competition with her, and a detective, who tries to find lost persons and who follows clues because he never knew his daddy (whom he is really searching for) . . . etc. The effort of a "cheap shot" movie to make itself more than it is.

Gene Hackman is great, anyway, as the detective; Melanie Griffith, who whines and dines and dies, plays the runaway sixteen-year-old with the proper shallow absorption and poignancy for one her age. I particularly liked Jennifer Warren who is enigmatic and beautiful as Paula, the girl friend of the runaway's father, and who I suspect could handle meatier roles if they stopped feeding her falafal. Arthur Penn directed.

★★The Fortune

With a name like Stockard Channing she's got to be good, and she is! But like Smucker's she gets into a jam. Two guys, Warren Beatty and Jack Nicholson, who want her money (she plays an heiress, they play two deadbeats) try to smear her all over the place (in one horrible-hilarious scene they try to drown her in a birdbath). This is a strange movie, with enjoyable dialogue. Adrien Joyce, the scriptwriter, is off the beaten track; but if you take along mosquito netting and a native guide, you should enjoy the hike. —ROSALYN DREXLER

Stockard Channing and Oliver

The movie find of the year, Stockard came to early strength on the Broadway stage, currently upstages Warren Beatty and Jack Nicholson in "The Fortune." Stockard's next: "The All-American Girl." She plays a car thief!



books

★★★Ragtime

By E.L. Doctorow (Random House). This is a smasher, a novel syncopating between the actual and the fantastic. Its fictional people are indestructible; mortal but wild in memory. Its real people: powerful, felicitous, raging, angry, nuts. In its heart, this novel ranges, in New Rochelle, New York, from 1902 to 1915, when there were open trolleys and in June the air rollicked in the fragrance of white lilacs and people spent the new five-cent piece, the buffalo nickel.

A family story, *Ragtime* centers around a white family and a remarkable Black man, Coalhouse Walker, Jr., a Harlem pianist with a sharp sense of his dignity, owner of a Model T Ford shoved into a pond and vandalized by a bigoted, rotten bunch of volunteer firemen. From that comes terror, murder, deaths, bombing, progessive delusionary madness. All Walker really wants is: "My car returned in just the condition it was when my way was blocked." No one will.

While the left hand plays that melody, the right hand is off on its own with, among others, Evelyn Nesbit, Harry K. Thaw, Stanford White, Houdini, Freud, Henry Ford, Charles S. Whitman, Lieutenant Becker, Gyp the Blood, Dago Frank, Lefty Louie, Whitey Lewis, and Emma Goldman. In time, when Coalhouse Walker and friends tried to hold J.P. Morgan as hostage for the car, they failed, partly because Pierpont Morgan was at sea and partly because they were ignorant of the ways of the rich: Morgan lived in a brownstone, the books in white marble. Walker figured the opposite. *Ragtime* is an American chowder. Delicious.

★★★Longing for Darkness: Kamante's Tales

Collected by Peter Beard from *Out of Africa;* with photographs and captions by Isak Dinesen; afterword by Jacqueline Bouvier Onassis (Harcourt Brace Jovanovitch). Rich, beautiful, and knowing is a description not of a bride in Suzy's column but of this extraordinary book. It is a celebration. The credits fail to tell all: The remarkable animal photographs by Beard, the zesty, resonate animal drawings by Kamante, whose eyes and hand are quick. He acted as major-domo for Isak Dinesen (Baroness Karen Blixen) at her Kenya coffee farm in the hills of Ngong. A wise, subtle Kikuyu, he remembers the Baroness and the life of the plantation with pungency and a little prickle.

(Continued on page 48)

**** Do anything to hear, see, or read it *** Definitely worth your time and money ** Good work, deserves attention * Take note, if it suits your taste —* You have been warned



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Vogue Upfront

CONTINUED FROM PAGE 46

To understand this book, a delight of bookmaking without pomposity, requires some knowledge of Dinesen's classic, *Out of Africa,* the true adventure of a Danish sensitive working her plantation from 1914 to 1931. She knew in a deep way the Masai, the Somali, the Kikuyu, and other tribesmen. Those who have only seen those late skeletal photographs of Karen Blixen when she lived only, as her friends said, on champagne and oysters will be refreshed and charmed by the photographs of her here, healthy, womanly, attractive in wide hats, adored in seemly fashion by Kamante. Now an old man, he told these stories to his sons and to Beard. Don't bother with the afterword. It is all melted Mars bars. —ALLENE TALMEY

art

★★★★Revolution, French Style

At last: the long-awaited, much-talked-about blockbuster exhibition of 147 choice paintings in "French Painting, 1774-1830: The Age of Revolution" from David to Delacroix is on view at New York's Metropolitan Museum of Art, including such celebrated masterpieces as Delacroix's "Liberty Leading the People" as well as relatively unknown works by ninety-two artists who painted during the tumultuous decades from the end of the reign of Louis XVI through the French Revolution and Napoleonic period ending in the Bourbon restoration.

Now, new and fresh historical perspective allows us to see, in an unprecedented series of juxtapositions, how Neoclassicism and Romanticism—once considered antithetical styles; one of cold line, the other of warm color—in fact, overlapped. The exhibition places a new emphasis on subject matter: featured are the propagandistic paintings of David and his school, Ingres's lofty mythological themes as well as his elegant portraits, together with minor Salon paintings of more frivolous genre scenes recording the social life of the Directory, the Empire, and the Restoration. But the show has created a great controversy.

Thomas Hoving, the Metropolitan Museum director who cut the show by sixty important canvases from the original 207 shown in Paris at the Grand Palais this past winter, and the expert organizers of the exhibition, including Frederick J. Cummings of The Detroit Institute of Arts (where the exhibit was shown initially in the U.S.), Pierre Rosenberg of the Louvre, and Professor Robert Rosenblum of New York University, are still battling over exclusions and excisions. Hoving's explanation: costs quadrupled. The art historians' rejoinder: Hoving is a traitor to scholarly standards. As the exhibition opens to public acclaim and curiosity, talk is lively and tempers heated about this exciting, must-see exhibition.

★★★August Abroad

If you are traveling to Paris, don't miss: The "Studiolo d'Isabelle d'Este" at the Louvre, the jewel of a collection of a great art patron of the Renaissance; the Lartigue retrospective of photography at the Musée des Arts Décoratifs by the French master of style; at the Musée Marmottan, the retrospective of Italian Metaphysical painter Giorgio de Chirico, whose empty piazzas conjure up analogies in film director Michelangelo Antonioni's versions of alienation. At London's Tate Gallery, a retrospective of the work of English painter Richard Smith chronicles the career of England's leading Abstract color painter, whose work has kept uncanny pace with developments in New York, while maintaining its own very personal "Englishness."

★★America the Beautiful

"Seascape and the American Imagination" at the Whitney Museum of American Art in New York focuses on seascapes and beaches as important images in American landscape from the late seventeenth through the early twentieth century. On a generally vague and amorphous subject, the show is, however, an occasion to view some familiar and some surprise works dealing with sea themes, including scrimshaw and sculpture as well as oils and watercolors. All the familiar names: Blakelock, Homer, Sloan, as well as some lesser-known masters, are included in a cooling show for summer.

★★Revolution, American Style

At the Metropolitan Museum of Art in New York, the Prints and Drawings galleries commemorates the Bicentennial with an exhibition on "George Washington: Icon for America," a survey of the images of our first President.
—BARBARA ROSE

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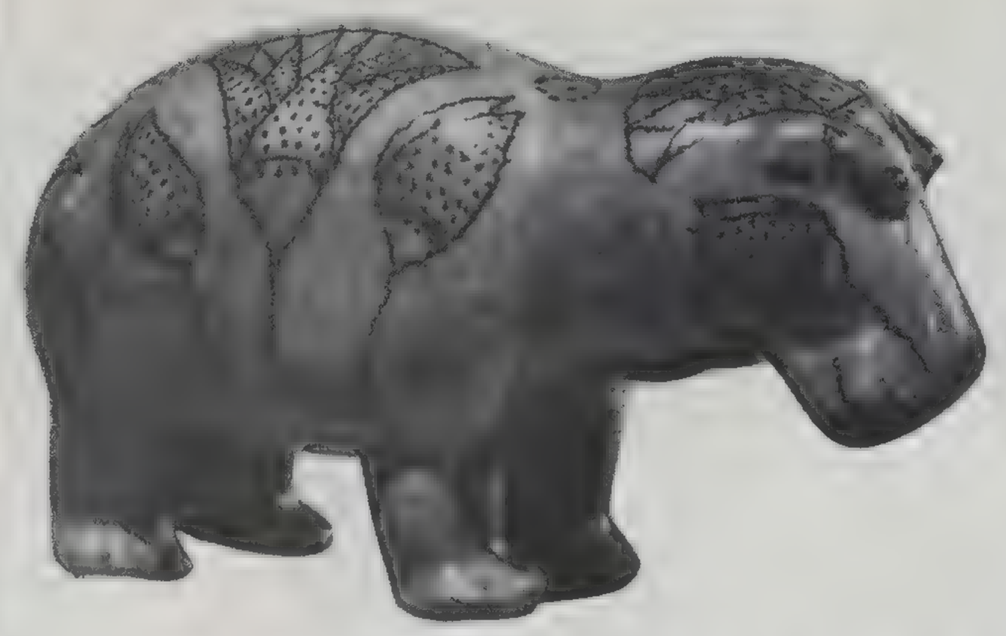
For evenings-luxe: the dinner dress. Easily elegant against the darkened hours.

The little black dress. Making a lasting impression as it dines alone, or in the company of an ultra-bauble. THE KNIT GROUP does it soft and sensationally sweatery. Intricate open work appears at the deep hem and sleeves. $98 in The Woodward Shops at Hudson's, Michigan, Ohio.


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These copies, often produced by the same techniques used for the originals, are made by artist-craftsmen working under the Museum's direct supervision. The care taken in production frequently limits the quantity, and the majority of replicas can be bought only by mail or at the Museum. (Above: Hippopotamus, brilliant blue faience decorated with lotus flowers. Length 8", $19.75 plus $1.25 shipping.)

To receive all of the advance announcements to be issued during the next year, send the coupon below with one dollar to cover mailing.

On September 1, you will receive the first of these, the 116 page Christmas Catalogue. A brilliant array of new presents includes an ancient Egyptian necklace of blue lotus flowers; golden stags, panthers, lions, and griffins from the Scythian treasure hoard; needlework kits of a tiger from a Chinese ceremonial banner, and puppies and kittens from a New England rug; a rose and a star in stained glass; a book of Persian miniatures in full color and gold; a bronze Etruscan acrobat; *art nouveau* stationery; a new cookbook, *To the King's Taste*, and next year's engagement calendar, *Secret Gardens*. In addition, there is an unparalleled selection of Christmas cards.

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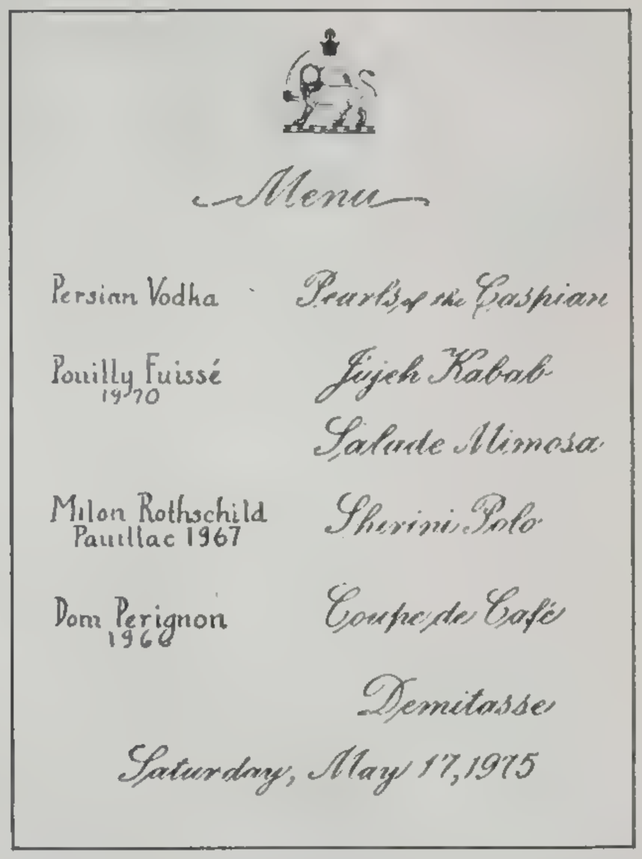
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FEAST FOR A SHAH

This Persian food is exotic but basically simple, inter-seasonal: five Persian recipes, plus two surprise delights



Pearls of the Caspian and Jujeh Kabab recipes are on page 135.

The staple Iranian diet is rice, eaten in large quantities, even at all three meals; and there are two basic rice dishes: *chelo*—plain rice, cooked in the Persian manner and topped by a *khoreshe* or sauce; and *polo*—rice cooked in the Persian manner and combined with vegetables, fruits, nuts, meats, or poultry; sometimes these ingredients are mixed in during the cooking process, sometimes after the rice is done (see Shirini Polo recipe on page 62).

Chelo (Steamed Rice)

six large servings

2½ cups Iranian rice or long-grain rice
Salt
2 tablespoons plain yogurt
3 tablespoons corn oil
About ⅓ cup melted butter

Wash rice thoroughly. Put rice into a large bowl; add ¼ cup salt and enough cold water to cover rice. If you are using Iranian rice, soak overnight or at least 5 hours; if using long-grain rice, you only need to soak it for about 2 hours.

Boil 2 quarts water with 2 tablespoons salt. Drain rice and add to boiling water; boil for about 10 minutes, stirring with a spoon once or twice. Drain rice. Combine yogurt and oil.

In an ovenproof casserole with a lid, spread yogurt mixture over bottom, add a little rice, and mix together. Distribute remaining rice evenly in dish; pour over melted butter. Cover and bake in a low oven (250°-300°) for about 1 hour. A crisp, golden-brown crust will form on the bottom of the rice, a little of which is served around or on top of each portion of rice.

Tip: Iranian rice is usually sold in Middle Eastern food stores; however, since there is a scarcity in Iran now, it may not always be available. In New York City, Iranian rice may be found at Kalustyan Orient Export Trading Co., 123 Lexington Ave., and at Karnig Tashjian, 380 Third Ave.

Serve *chelo* plain; mixed with saffron-water, which turns some of the rice grains yellow; or, as at the Iranian Embassy dinner, topped with an eggplant sauce.

Khoreshe Bademjan (Eggplant Sauce)

six servings

2 medium eggplants
Corn oil
2 medium onions, coarsely chopped
1½ cups tomato sauce
Salt and pepper

Sauté onions in a little oil until transparent; add tomato sauce, 1½ cups water, and seasoning. Simmer about 30 minutes. Meanwhile, peel eggplants, cut into ½-inch slices, and lightly brown separately in oil. Drain on paper towels. After sauce has cooked for 30 minutes, add eggplant slices and simmer for another 5 minutes. Serve over *chelo*.

(Continued on page 62)

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Artful pairing. The twin sweaters knit of Du Pont Nomelle* acrylic and cashmere plus the on-the-go skirt. About $175.



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HAIR NOW

Some good things to do with a scarf, a cactus, and a comb . . . more news on cuts and color.



Head Wraps for Day or Night

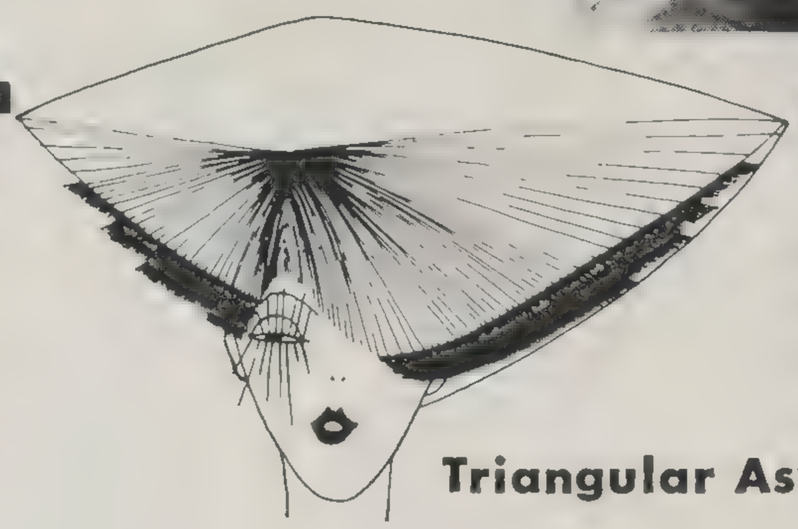
The wrapped head is this season's new favorite. For night, *left*, fold a big square scarf into a long tube, knot in center and tie at nape, tucking in ends. A simple hair wrap, *right*, is achieved by fastening down a strip of hair two inches back from hairline, then wrapping front section of hair over that to form roll. The day looks, *far right*, are created with triangular knitted scarves from Joan Vass. *Top:* fold in point of triangle, then fold again to make strip. Roll several times and tie at nape, tucking in ends. *Bottom:* the same scarf is folded once only and tied in an up-and-down knot at nape. Hair by Harry King of Cinandre.





ARTHUR ELGORT





A new salon in Paris, Harlow, run by a graduate of Alexandre, is offering a modern and sexy style (cutting diagram, left) called:

Triangular Asymmetrical.





VERSATILITY IS THE KEY

The three looks at left, styled by Christian Quinet of Cinandre, are a few of many variations possible with today's popular blunt cuts. *Top left:* for a soft, fluid effect, the hair is blown dry from beneath, in no particular direction. It is then smoothed from the top to create an almost triangular shape (one of the most important looks for fall). A sleek version, *center*, is achieved by tucking hair behind ears and holding with small combs. Curls, *bottom*, come via curling iron or hot rollers, always curling sides back and away from face.



FRANCESCO SCAVULLO

MACRAMÉ YOUR HAIR

Michael Effler, of L.A.'s May Company Seligman & Latz Salon, has been doing lots of macramé heads this summer. He twines nylon cords through the hair and studs it with shells for beachwear—at night, it's feathers or sparkling beads. One plus of this style is that when the macraméd hair is unwrapped, you can either keep the frizzy style or wet it and start over with a new one.

KENN MORI



Cut & Color

An innovation in styling recently developed by Bruno of Le Salon is "hair coloring design." The hair is divided into two distinct sections and each is colored with one of two shades within the same color family. As in the picture above, where the bangs are lighter than the rest of the hair, this technique doesn't interweave shades—it sculpts with color.

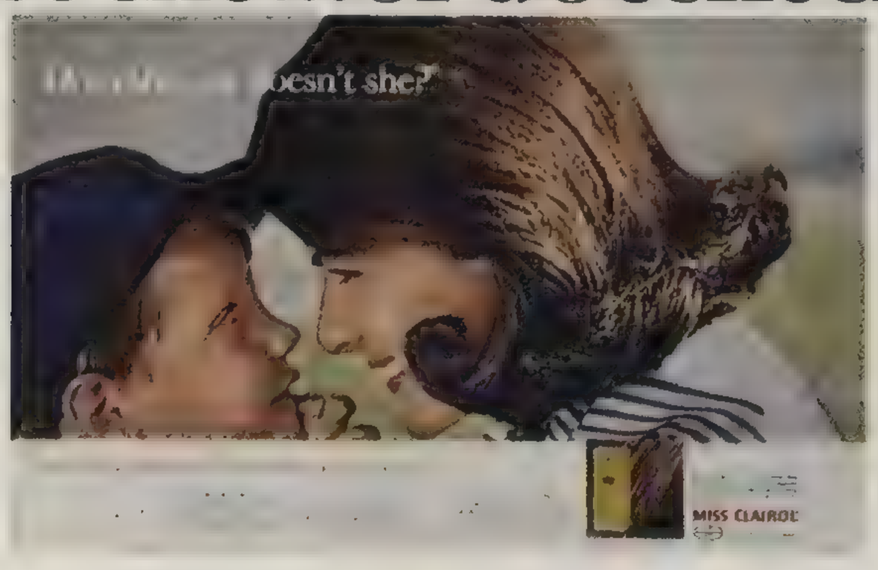
For Hair on the Move

How often have you faced the dismal prospect of an inadequately clad weekend merely because it was a choice between extra clothes or attractive hair and hair won out? No longer—now Clairol has introduced a new traveling instant hairsetter, SET TO GO. It's less than eight inches long and weighs a mere one and a half pounds. The five Kindness tangle-free rollers are jumbo size and ready to use in just moments.



CONTINUED ON PAGE 56

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1963 Sandy Wright
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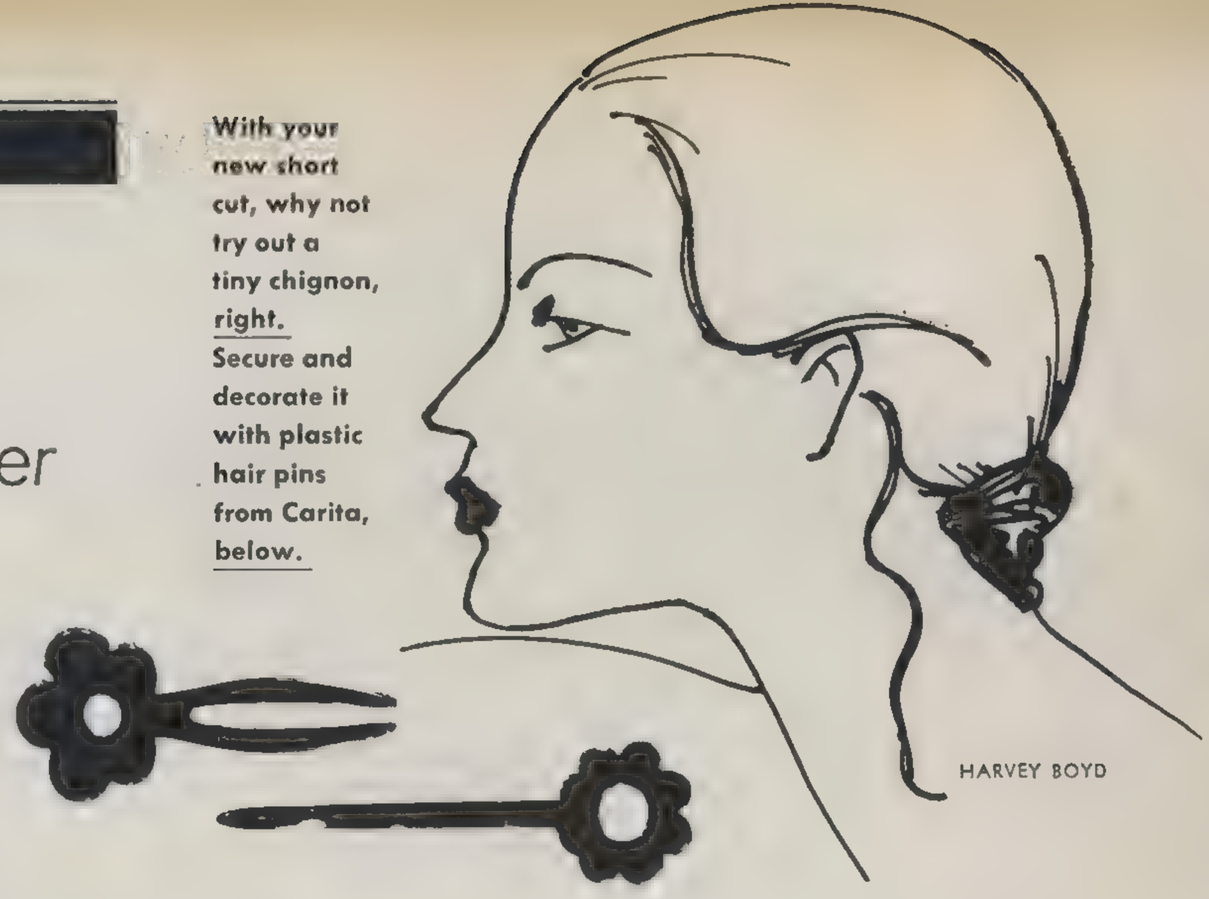
CONTINUED FROM PAGE 54

A comb that has the answer



STEVE SALMIERI

With your new short cut, why not try out a tiny chignon, right. Secure and decorate it with plastic hair pins from Carita, below.



HARVEY BOYD

To enable him to hold hair in place without flattening it, Suga works with a fine flexible comb, *below*. It can be used to give a lift to short hair as it does for Mrs. Peter Price, *left*. When the hair is dry and the comb removed, a soft, full wave remains. For long hair, like that of Isabel Eberstadt, *below*, the combs are used to hold hair loosely while it's being pulled into a ponytail —keeping the hair soft around the face.

QUICK PERM

The new treat from hair maven Helene Curtis is UniPerm precision wave. Available in beauty salons, it uses mild heat to create soft curls in only six minutes.



JON MATHEWS



The combs, seen at work at left, are of a thin red plastic which bends easily to any setting requirement. They come in sets of five for $2.50 at Suga.



Moisture from the Desert





When the ancient Persians suffered from hair problems, they headed for the desert —in search of the succulent, revitalizing cactus. Now a modern Persian, Nasser Pourfar of New York's Raymond & Nasser Salon, is offering a cactus treatment to his clients. Says Nasser, "My cactus treatment has the unique quality of helping the scalp conserve moisture, in addition to restoring suppleness to the hair." First, pulp is extracted from four cacti (prickly pear, cereus, aloe verda, and opuntia), then liquified in a blender and applied to clean hair. After undergoing this easy, natural treatment, hair seems to be shining with health.



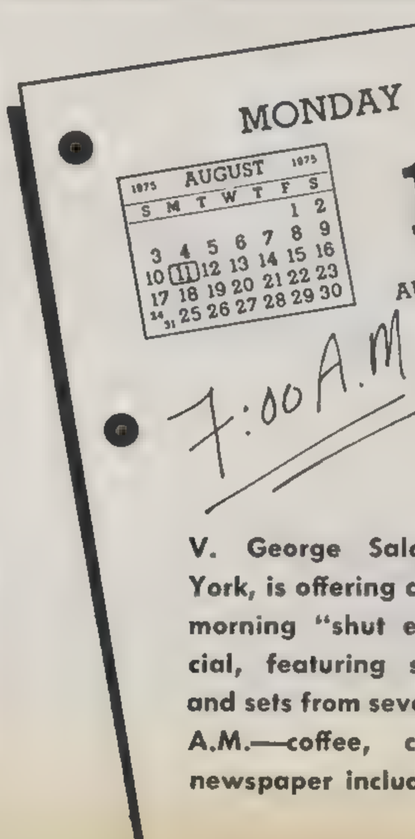


To Curl or Uncurl



CURTIS WILLIAMS

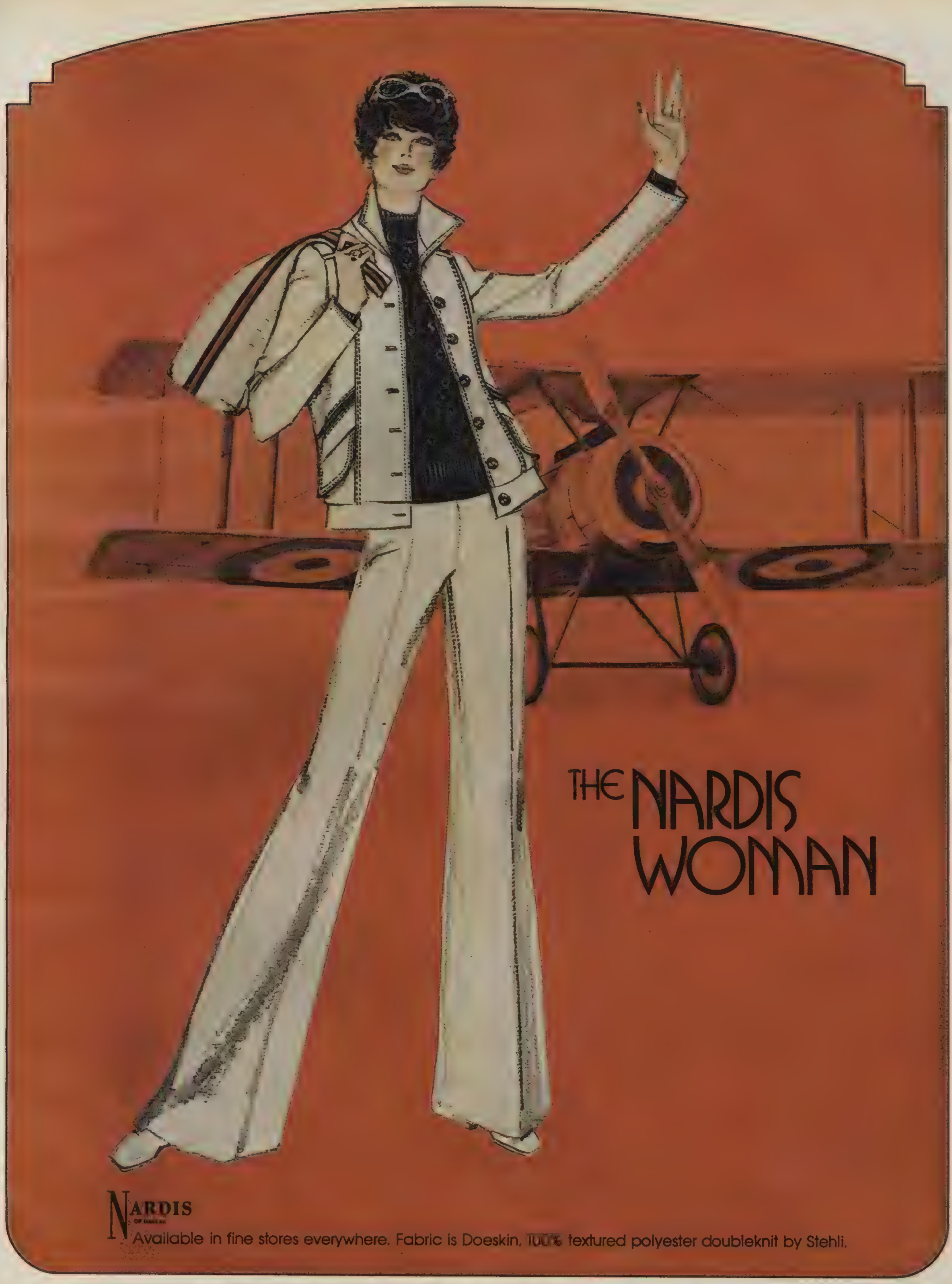
The attractive short curly afro, above, comes from a popular New York salon, Hair Styling by Joseph. This salon, with Joseph at the helm, specializes in curly hair that wants to go curly or straight, as well as straight hair that craves some curl.



V. George Salon, New York, is offering a Monday morning "shut eye" special, featuring shampoos and sets from seven to nine A.M.—coffee, croissants, newspaper included.

EXPERTS TALK ABOUT SUMMER CARE

"I've discovered what I call a pre-shampoo rinse," says David Miller of the Cuttery at Neiman-Marcus, Dallas. "It's almost impossible to rinse chlorinated water out of the hair quickly, so I use a cup full of carbonated water poured over the hair to counteract that gummy feeling. It's especially good for bleached hair as it cuts down the scrubbing you need to do to get out chlorine." Michael Rappa, of the G. Fox Beauty Salons, Hartford, believes that "towel drying may be very abrasive to hair, especially in summer when it's more exposed than ever. Here's my new way to brush-dry hair: first blot scalp with towel; then add a bit of conditioner to the ends of your hair and brush them dry with a tiny wig brush. . . ."



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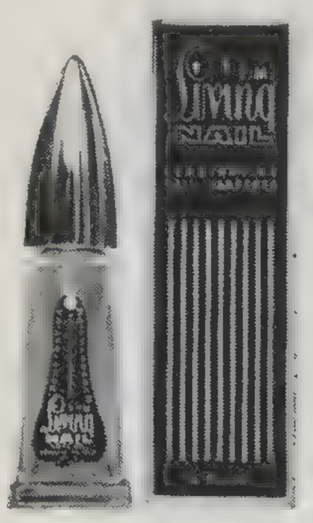
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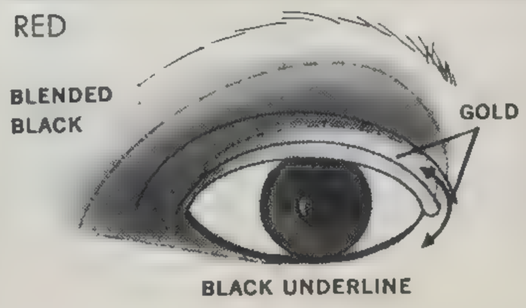
Vogue Ready Beauty

6 EYE SHAPERS

Makeup that works wonders with this season's fashion colors

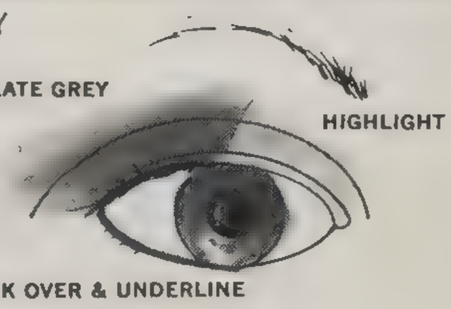
The smashing results on pages (153-155) show that makeup *is* the crucial accessory that makes fashion colors work for you—and clearly the eyes have increased importance now, contoured, colored, highlighted. Heidi Morawetz, a makeup magician from Paris, devised these looks and outlines here the tools, colors, and special tricks she used to emphasize eye shapes by subtle use of pearly highlights and deep colors that wing out, extending the eye area. As always when making up the eyes, key tricks are blending contrasting colors and smudging lines so they become shadows—tricks you can learn and use yourself.

RED



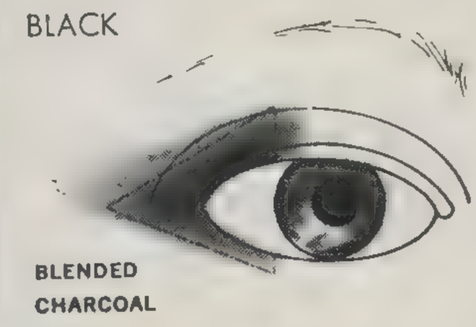
Try this when you wear RED at night: Soft Black Creative Coloring Pencil is blended up to the brow and winged out toward the temples. Then it's used to create a line under the eye which is smudged and blended in. Antique Gold Pearlspun Eyeglaze is smoothed all over the lid and applied on inside corner of eye to define shape. Makeup by Elizabeth Arden.

GREY



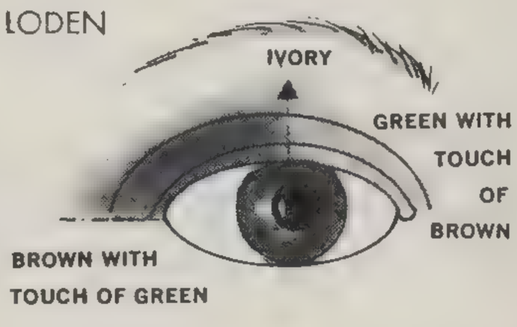
Try this when you wear GREY: Charcoal Grey 'Ultima' II Dual Pan Patina Eyeshadow is blended with Q-Tips from mid-lid, extending out to temple. Spunsilver Pink is used as a highlighting effect from inside corner of eye to mid-lid. Makeup by 'Ultima' II/Charles Revson.

BLACK



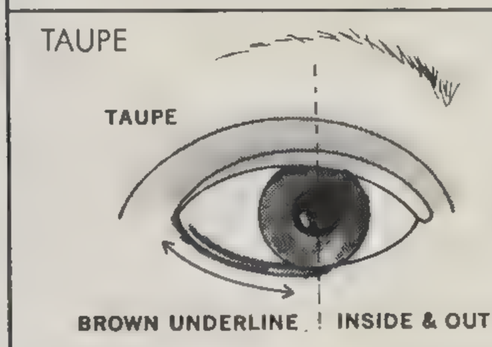
Try this when you wear BLACK: Deep Smoke Eye Color Stick underlining eye, particularly outside eye corner and onto top lid for ¼ inch, then blended into an extended wing. Starlight Silver Pressed Eyelid Shadow on upper lid extending to brow to highlight *(never* use shiny highlight if lid is puffy or has a deep overhang). Makeup by Estée Lauder.

LODEN



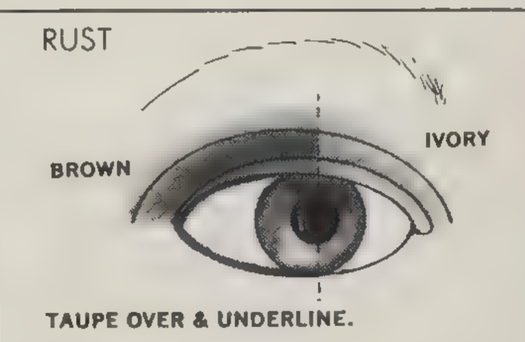
Try this when you wear LODEN: Here, Walnut Softlight Shadow dashed with Avocado Color Rich Shadow is blended on outer half of lid. Then the reverse combination of green plus brown blended on the inside half of lid. Highlight of ivory from lid to brow, and in a tiny blended stripe down center of lid. Makeup by Almay.

TAUPE



Try this when you wear TAUPE: Taupe powder eyes done with Cocoa Cream Peep Eyes, lined in brown on the outside *and* inside of lower lid from center to outside corner and blended thoroughly. Makeup by Mary Quant.

RUST

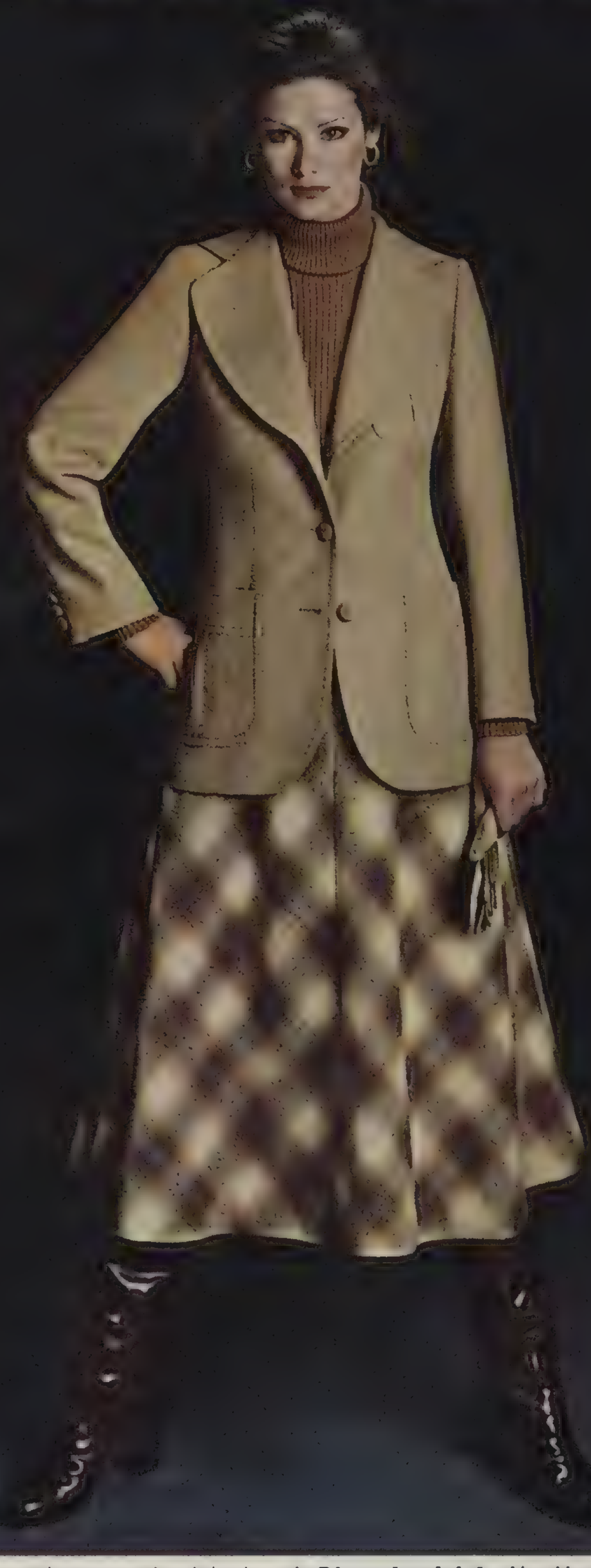


Try this when you wear RUST: Basis of eye shape done with brown (on outside half portion of eyelid) and light beige (inner eyelid accent) with Mixed Doubles by Geminesse Shadow and Highlight Eye Pencil in Woodspice/Maple Frost. Underline outside half of eye (upper and lower lash region) with taupe pencil. Makeup by Max Factor.

MARTHA VOUTAS

designed by

Stanley Blacker



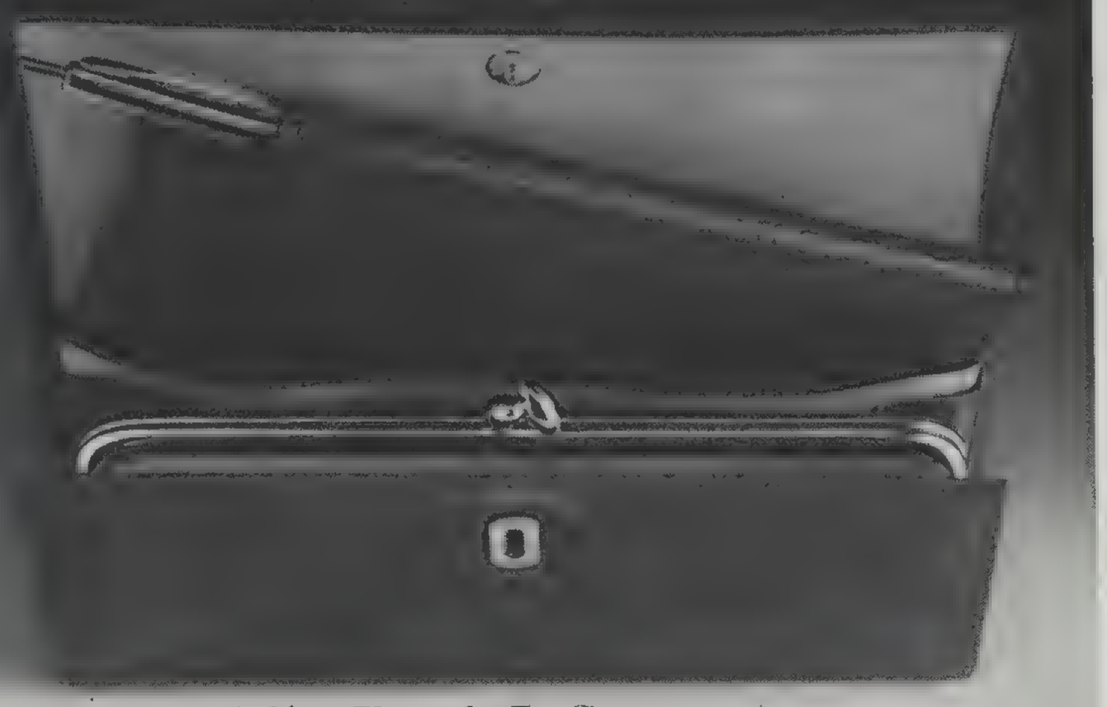
The camel hair jacket and skirt, easy elegance with subtle clout. At ***Bloomingdale's,*** *New York;* ***Neiman-Marcus,*** *Dallas & all stores;* ***Marshall Field,*** *Chicago & all stores. Stanley Blacker for Women, 1290 Avenue of the Americas, New York*

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Your Q.'s Our A.'s

Beauty queries from readers, with answers from us and experts we call on

Q. I have been using henna for seventeen years, lately adding peroxide to amplify the effect, and my hair has begun to thin out and break. What's the problem?

A. It's the peroxide! Stop using it. You can continue to use henna as it's a completely natural product that has no degenerative effect on hair. If you want more dramatic color, substitute 1½ cups black coffee for water when mixing for darker results . . . 1½ cups camomile tea for lighter effects.

Q. As a young woman, I am primarily interested in preventing, or at least easing, the onslaught of wrinkles, laugh lines. I'd like a good moisturizer if you think this will help. Some moisturizers I have already tried tend to make my face break out. What moisturizers will work and why?

A. Women under the age of 25 tend to have overactive sebaceous glands which produce more natural oil than skin needs to be moisturized, according to one expert on the matter, Earle W. Brauer, M.D., vice-president, Medical Affairs, Revlon Research Center, Inc. Dr. Brauer feels that they least require the use of a moisturizer (which can, in some cases, actually clog pores, causing breakout).

The best preventive plan for young skin is to:

1. Use a mild soap for cleansing and rinse thoroughly.

2. Take the sun in moderation—wear a sun block under makeup, or makeup that includes a sun-block ingredient—wear a hat to shade your face and sunglasses to shade your eyes to prevent squint lines from forming.

3. Do make use of a moisturizer—only when and where needed—such as on the ski slopes, sailing, and in arid climates—and then only apply it where skin is taut and dry, such places as under the eyes, around the mouth—not in oily areas around the nose. A light moisturizer such as 'Ultima' II Under Makeup Blotting Lotion or Etherea Under Makeup Oil Absorber are among Dr. Brauer's suggestions for young skin.

Q. You have written in the past about mineral water. Can you explain its specific benefits for the skin as well as how and when to use it?

A. Mineral water is completely natural water that effectively clears and decongests skin while promoting hydration of uppermost layers of skin. Pure, mountain-stream water such as that used in Evian Mineral Water Spray is applicable in the morning before makeup goes on (also can be sprayed to "set" makeup after base and powder but *before* eye makeup). Sports fans love it as a pick-me-up after rigorous activity to refresh the face and ease effects of sun, wind, environmental abuse.

Ilona of Hungary takes the mineral-water message even further by including it in the formulas of her complete skin-care and cosmetics line. The mineral water she incorporates is magnesium rich, imported directly from Budapest. Ilona believes that the high magnesium content of this mineral water nourishes skin cells and prevents dehydration due to age and the elements. Write for a catalogue of products to 361 South Colorado Boulevard, Denver, Colorado 80222.

Q. As much as I would like to protect my skin from the aging action of the sun, it's not worth the psychological price tag of being pale all year long. Is there any sensible sun block that will permit a modest tan?

A. One new dual-purpose product we've tried that proved nongreasy enough to be worn either independently or under base is Irma Shorell's Moisture/Tan Formula. It eliminates the most harmful rays of the sun while letting others through to toast you lightly.

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Vogue Food

CONTINUED FROM PAGE 52

Salade Mimosa
six servings

(from Ridgewell Caterers)

Greens: Make a crisp green salad of romaine lettuce, leaf spinach, Belgian endive, and watercress. Wash all greens thoroughly and tear into uniform-size pieces. Prepare greens well in advance and chill in refrigerator.
Dressing: In a blender, combine ¼ cup wine vinegar; ⅔ cup salad oil; juice of 1 lemon; ¼ teaspoon each dry mustard, paprika, tumeric, and Cayenne pepper; ½ teaspoon salt; and 1 teaspoon sugar. Whirl approximately 30 seconds until all ingredients are blended.
Garnish: Toss greens with sufficient dressing to coat lightly. Top with chopped hard-boiled egg combined with chopped parsley.

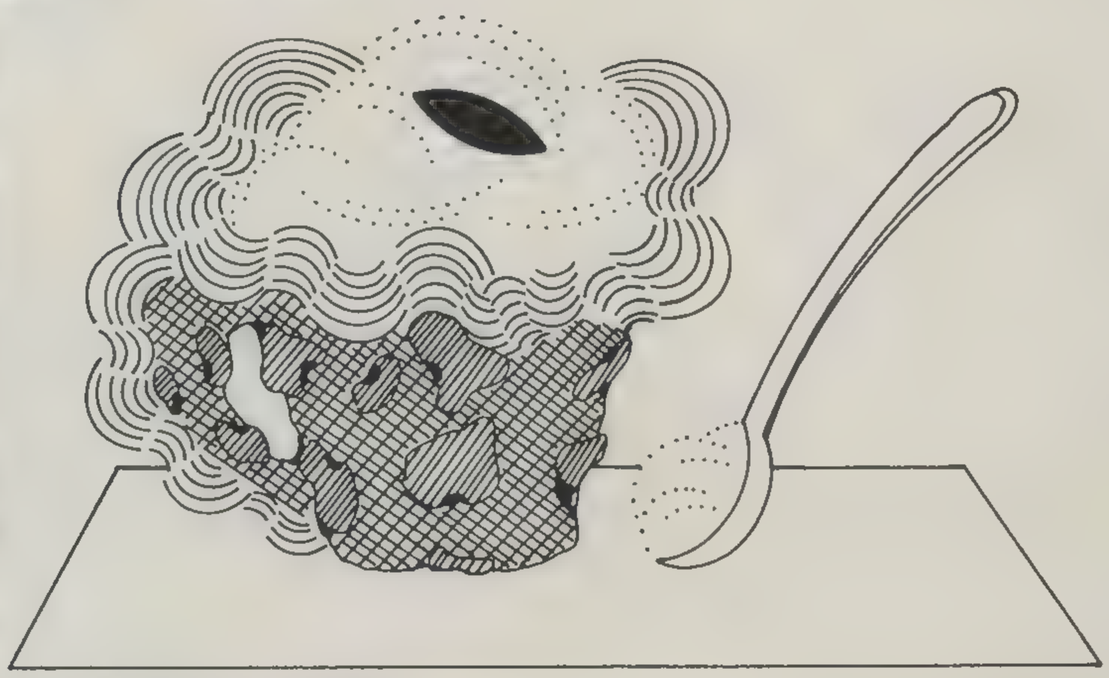
Shirini Polo (Sweet Rice)
six servings

Peel of 2 oranges, cut into small thin strips
3 carrots, peeled and cut into short thin strips
1 stick butter (½ cup)
1 cup slivered blanched almonds
1 cup sugar
Saffron to taste
½ cup rose water
chelo (recipe on page 52)

Blanch orange-peel strips by dropping into cold water, bringing to a boil, boiling a few minutes, draining, and running under cold water. Repeat process once more. Pulverize saffron in mortar with pestle or with the back of a spoon; dissolve in hot water (about ⅓ teaspoon to 2 tablespoons water). In a heavy skillet, melt butter and sauté carrots until soft; add orange-peel strips, almonds, sugar, saffron-water, and rose water. Simmer, covered, for about 45 minutes to 1 hour. Mix with *chelo;* serve.

At the Iranian Embassy dinner, Shirini Polo was served as a separate course, along with the red wine, Milon Rothschild, Pauillac, 1967.

Coupe de Café
four to six servings



(from Ridgewell Caterers)

DIANA HUFF ISHIMURO

Nougat candy: Combine 1 cup sugar, 2 teaspoons corn syrup, and 2 tablespoons water in a saucepan; cook over low heat until candy thermometer reaches 320° or until the mixture turns light brown. In the meantime, coarsely chop ⅓ pound slivered blanched almonds and thoroughly dry in a warm oven. Add almonds to sugar mixture and cook 1 minute longer, stirring constantly. Pour onto a lightly oiled ovenproof platter. Set oven at 300° and place the platter either on the open door or rack or in some way that nougat will remain warm and flexible.

To make nougat cups: Select a small- to medium-size cup-shaped mold. A glass punch cup is perfect; or, if not available, use a soup, tea, demitasse, or coffee cup. Lightly oil molds. Place about ⅓ cup of the nougat-candy mixture onto a lightly oiled marble slab or other hard surface, and shape into a flat-sided ball. With a lightly oiled rolling pin, roll nougat to about ¼-inch thick. Using your hands, press this into the mold, pressing and shaping until the mold is completely lined. Snip the extra ragged edges with kitchen shears, making an even top. Return

(Continued on page 84)

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During



After

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When I was in my 20's no creme was available that was effective in smoothing away the dryness lines — and stopping new ones from appearing.

YOUTH 25 — this new remarkable discovery does just that! Beauty editors, stewardesses, actresses — all testify that it works! It is the world's first liquid creme that is both a treatment and a moisturizer —in one . . . it imparts a healthy natural 'glowy' sheen to the skin.

The initial users — internationally famous beauties—were amazed! No more dryness lines formed around their eyes and throat. All stopped using foundations and much less makeup.

I know of no other product in the cosmetic world that has been as beneficial as YOUTH 25 to help the younger women eliminate the dry, taut, wrinkled feeling, protect her face against the drying, aging elements.

Irma Shorell

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WIGS—LOOK MAKERS, LOOK CHANGERS

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Wigs are key problem solvers when your own hair is dirty, frizzy, out of control. Owning a wig that duplicates the color and look of natural hair is good sense for the busy, the lazy, the "always-look-great." Wigs also take over for hair that fails to inspire. To match a mood, they can effect instant and dramatic results. Wigs will allakazam raven mane into a short, curly, chestnut coif without a single snip, or provide anyone with bangs on alternate Thursdays. Their value doesn't stop there. As most wigs are now made in South Korea where they've been developing their expertise for a decade, you can count on a naturalness of shape, color, and construction that, five years ago, you'd have been hard pressed to find.

Read about our spectacular wig finds (illustrated *below*). It should convince you that wigs have fully come into their own and have a specific place in your accessory wardrobe — starting right now.



MARGARET BROWN

Short, casual, unplastered

1. The shortest cut that's not really curls, not truly straight, but waves that react naturally, as if you've combed them with your fingers. Naomi Sims's wig of Kanekalon Presselle duplicates the feel of the thick, strong hair of the Black woman . . . the kind of hair that looks successful this way.

Soft curls—not coils

2. The debacle of curls that look like mattress springs resolved! Lots of soft hair just brushing the face and nape. A subtle puff of curls built on a loose webbing that makes it easier, lighter to wear. Here, Eva Gabor International wig, Nassau, of Kanekalon Naturelle fiber.

A swing of smooth hair

3. Kinks and frizzies can be kept under wraps with Oscar de la Renta's Elura wig called The Lotus. An absolutely placid mass of pin straight hair that moves from a tapered nape into full swing at the chin line. Just the right amount of bangs to revel in if you don't have the nerve (or the hair) to cut them yourself.

Volume in a shape that moves

4. If you've tried everything from perms to hair fatteners to get wispy-thin hair to balloon and bounce, this wig affords the sensation of thick, lustrous hair. Elura wig from The Wig Shop at Bergdorf Goodman's New York and White Plains has two extra plusses . . . a natural-looking "scalp" for crown area, and 27 colors to choose from . . . don't miss the reds.

CURES FOR THE WIG WOES

Wig woe #1: *It's hard to buy a wig "right off the rack." They are seldom exactly the right style.*

Cure: Realize that most wigs can benefit from a professional haircut. It's hard for a wig manufacturer to know what you look like so you'll have to provide the personal tailoring.

Wig woe #2: *Wigs look "wiggy." It's better, but more expensive, to invest in a human-hair wig.*

Cure: Be a smart shopper. Make sure the color of the wig you choose looks natural in daylight. . . . Brush to see that the fiber springs back loosely and naturally into shape, doesn't coil or fly away. . . . Check to see that the webbing base is properly finished and doesn't bind on your head. Remember: wig fiber has more stability than real hair and won't react temperamentally to changes in the weather . . . won't droop in the rain. Look for reliable fibers such as Elura, Kanekalon, and Venicelon.

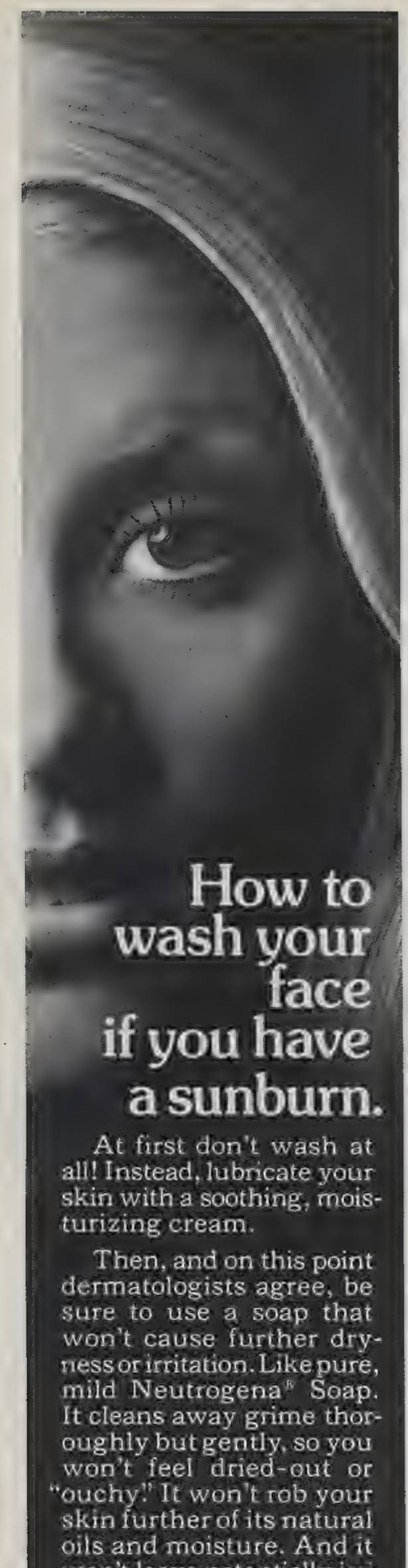
Wig woe #3: *Taking care of real hair (your own) is a big enough headache—why take on the extra work or more than one "head."*

Cure: The miracle fibers of which most wigs are now made are almost maintenance-free. Steps to follow in general: **1.** Shampoo in a basin of water once every few months. **2.** Dry overnight on a wig block. **3.** Set on conventional rollers if you want tighter curls and dry under a hair dryer as heat is key in setting the curl. **4.** Store or pack any way that's convenient . . . in a box, rolled up in a bag, even carelessly tossed in drawer or a suitcase.

There she is again...

Dalton women are accustomed to the finer things in life. Soft as an autumn breeze, these camel hair coordinates combine casualness with polish. The Dalton woman is today's contemporary trendsetter. The clothes she wears must respond to her needs and reflect her personality. This look deserves the finer things in life.
Sizes, sweater 34 to 40, jacket and pants 6 to 18. From about $34 to about $118. Featured at fine stores everywhere.
Dalton of America, New York City or Dalton Blvd., Willoughby, Ohio.
Also makers of James Kenrob sportswear. Prices slightly higher in the West.





FRESH CLEANUPS

The big news in skin-care facials: where to find them, what they are, what they do for you

One of our favorite faces (because it's so beautiful) emerges so fresh each season we suspect she's slept through the last one. Not so. This perennial bloom says her secret is facials, one at the beginning of every season "to restore my spirit as well as my face." For some, the facial is to the skin what yoga is to the body . . . an experience that removes them from the madding crowd for an hour, with psychological benefits as important as the physical ones.



Technically speaking, the facial is for cleansing—read: deep cleansing, the key to modern beauty. A good example of new and old methods synthesized, Adrien Arpel's Bio-Cellular Skin Renewal Clinic combines a new skin-peeling process with an update of a wax mask (Cleopatra's pet) and skin ironing (popular with Roumanians for centuries). The skin vegetable-peel-off (step one) sloughs superficial layers of collected dirt. It's removed in step two by a mechanically rotated pumice stone . . . lightly "polishing" the face. Step three (shown above left*) is replacing lost moisture with Bio-Cellular creams, followed by, four* (above center)*, coatings of warm paraffin that form a mask and indicate facial lines and wrinkles. Skin ironing* (above right*) is done over the paraffin seal, pressing in the treatment creams on dry, lined skin (for this skin type, the iron is warmed), or closing and tightening pores in the case of oily, troubled skin (for which the iron is iced). Finally, the wax mask is lifted all in one piece, bringing with it embedded impurities. The treatment is available in all Saks Fifth Avenue Beauty Salons and at Bloomingdale's, New York; Hackensack, N.J.; and Garden City, L.I. Half-hour facial followed by complimentary makeup is $12.50.*

To get right down to it, cost accounting a facial is simple. The money you spend on expensive cosmetics and preparations is down the drain if all you do is paint over dirt-clogged pores, lackluster skin. Budgeting in a total cleanup for your skin every so often makes beauty sense, money sense. Here, a sampling of salons and experts (and their fees), our choices from coast to coast.

- **Boston . . .** *check in at Elizabeth Grady's Face First, 39 Newbury Street, Back Bay (617-536-4447). They have a slew of skin-treatment ideas put into practice by a staff Elizabeth Grady has trained. It doesn't stop there . . . they teach you how to care for your skin. $15 for a one-hour skin treatment.*

- **New York . . .** innumerable variations on the theme here. . . . One savvy skin expert can be found at Enrico Caruso, 110 East 55th Street (212-751-2870). Alice Watkins has proved her expertise in the Cyclax of London facial method where **massage is the message,** some of it done with a tiny instrument carved from bone that helps clean pores and draw out impurities. Here, lessons in makeup and at-home skin care go along with the facial. $20 a treatment and the sixth is complimentary.
- We've found a pair of unusually sensitive hands at Olly Saenger Inc., 30 East 60th Street (212-751-4480). They belong to skin specialist Gundela Saenger, trained in a method that emphasizes above all **improving lymphatic/blood circulation . . .** herbal masks and gentle electrical prodding to tone sagging facial muscles are other soothing specialties. One half hour costs $10; full hour, $18-$25.
- Lenore Valery at 119 West 57th Street (212-896-5577) has a great new idea for your skin. In three treatments (one one-hour, two half-hour, total cost $32), she deep-cleans the pores, rids face surface of dead cells, and prepares you and your skin for **a complete home-care system . . .** schools you in the best possible products, outlines a regime . . . notes that any skin-care product you use is ineffective if your skin is not completely clean.
- **Circulation is a key concern** of Suzanne, facialist at Anushka (212-249-3615), who stimulates circulation by massaging neck, spine, and arms before any cleansing process starts. Suzanne has designed a special technique for molding the facial muscles with her fingertips, following the nerve paths in the face, getting to all the pressure points, to relax . . . decongest. One-hour treatment, $20.
- **Not to forget the all-important subliminal angle** of facials . . . Dayle Peret at Cinandre, 11 East 57th Street (212-758-4770), planned her room with no distracting decoration, light provided only by infrared lamp pointed at the ceiling. She wraps her clients in terry cloth, then uses cucumber-milk lotion for cleansing, and a goat's-hair brush for sloughing work. One hour, $25.
- **Los Angeles . . .** *a new treatment called Hydradermie has been introduced by Aida Thibiant, at her salon at 353 North Canon Drive in Beverly Hills (213-278-7565).* **Hydradermie is a process of deep cleansing and restoring of skin to its natural pH balance.** *Special creams are tailored to skin type: replenish moisture for dry skin, or blot excess in oily skin. Special gels, mild electronic current, oxygen, and a special liquid called Relax WH are employed to stimulate the skin. One-hour-and-fifteen-minute treatment is $30.*

One organization that has spread the message about facials clear across the country is Glemby International which conducts Skin Spas in major department stores everywhere. Major factotum for Glemby is skin expert Judie Sans, who has developed not only skin-reviving products, facial masks, and creams with natural enzymes but the special "skin layering" system used in all Glemby Skin Spas as well. Judie trains each facialist personally, so you can count on them from Atlanta, to Boston, to L. A., and countless points in between.

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Have you ever seen a grown man cry?

Vogue By Francesco Waldner

HORO-SCOPE

From August 1 through August 31

IF YOU WERE BORN WHEN THE SUN WAS IN LEO: An excellent Jupiter influence brings success to your private life and business affairs until the end of March, 1976. Many Leos will have good luck with games of chance and enjoy unexpected opportunities. You will be able to solve many a problem; influential people are on your side. Promising periods are September 1st–October 20th, November 10th–December 7th. The New Year begins brilliantly. You will be exceptionally busy in February; in March, you can strengthen your social and economic position. Overcome difficult moments in May and June with calmness and self-control. Your emotional life develops to your satisfaction from April 9th–May 2nd and July 15th–August 8th.

Aries MARCH 21–APRIL 20

The month brings new contacts and encounters. Mercury, during the first part of the month, and Mars, during the second, give you good ideas and the initiative to carry them out. Get rid of family difficulties, and take care on the 5th–6th and 17th–19th when discussing serious matters with older people or supervisors. With patience, you can get them to agree with plans that will bear fruit at the end of the year. Excellent days for your emotional life—especially for lovers—are the 7th–8th and 15th–16th. **My advice:** Don't get bogged down by indefinite people. Now is a good time for holidays and for restoring your health.

Taurus APRIL 21–MAY 20

You are set for success if you postpone business plans, correspondence, and important decisions until the second half of the month, when uncertainties and doubts disappear. On the 7th–8th and 13th–14th, change course to avoid conflicts. A harmonious Venus aspect favors love affairs, contacts with other people, new acquaintances. Delightful days for love and emotional ties are the 9th–10th, 17th–19th, and 27th–29th. **My advice:** Begin a vacation mid-month to be fit for an important job in September.

Gemini MAY 21–JUNE 21

Good news about a business matter comes to you the first part of the month. Accept a proposal and discuss details on the 11th or 12th—very good days, thanks to the Moon and Mercury. Be careful after the 12th if you are to avoid disappointments in love. One of your friends may annoy you; there could be petty disagreements the 9th–10th. Take a short trip on the 20th–21st to clear up a misunderstanding. You may be intrigued by a new acquaintance, but go slowly. Don't buy an object that looks good on the 22nd–23rd; it's a bad investment. **My advice:** Take care of your health.

Cancer JUNE 22–JULY 22

Good times lie ahead: your emotional life develops happily and a pleasant encounter may come your way. Enjoy lovely hours on the 13th–14th and 22nd–23rd; make use of a good opportunity. Success in business adds to your self-confidence. Make plans for the coming months which will free you from some obstacle to your enterprising nature. On the 11th–12th and 25th–26th, beware of unfriendly gossip. Don't worry; important friends put you at ease. **My advice:** Make an important decision in your private life.

Leo JULY 23–AUGUST 23

Until the 13th, you'll have excellent opportunities to settle several questions and to improve your relationships with others. This is a rich, full time for you, with unexpected presents and other proofs of friendship, enticing proposals, pleasant visits from others, good fortune in your career. During the first part of the month, be careful to avoid quarrels. On the 1st, 13th–14th, and 27th–29th, you may face worries, but in love you can look to a bright future. **My advice:** Enjoy lucky hunches on the 15th–16th and 25th–26th. Plan holidays for after the 15th.

(Continued on page 72)

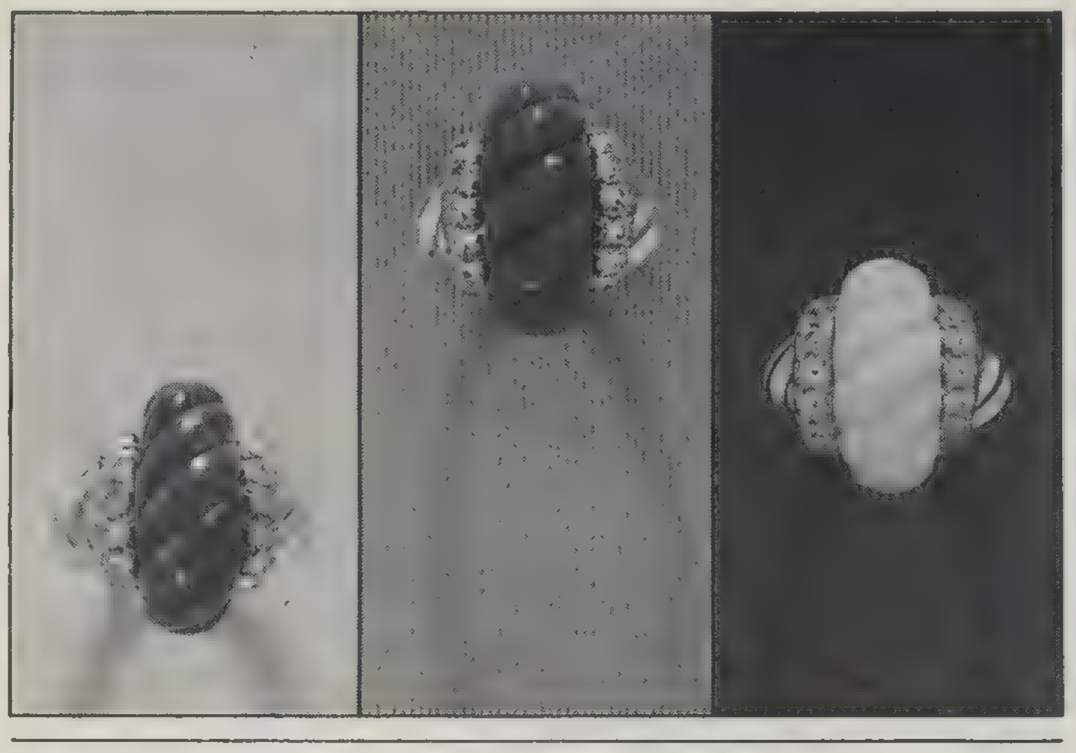
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scarf...
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super flawless!! Signed up for
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skin care lesson so I can do it
all correctly at home.
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Makeup. So easy to use and
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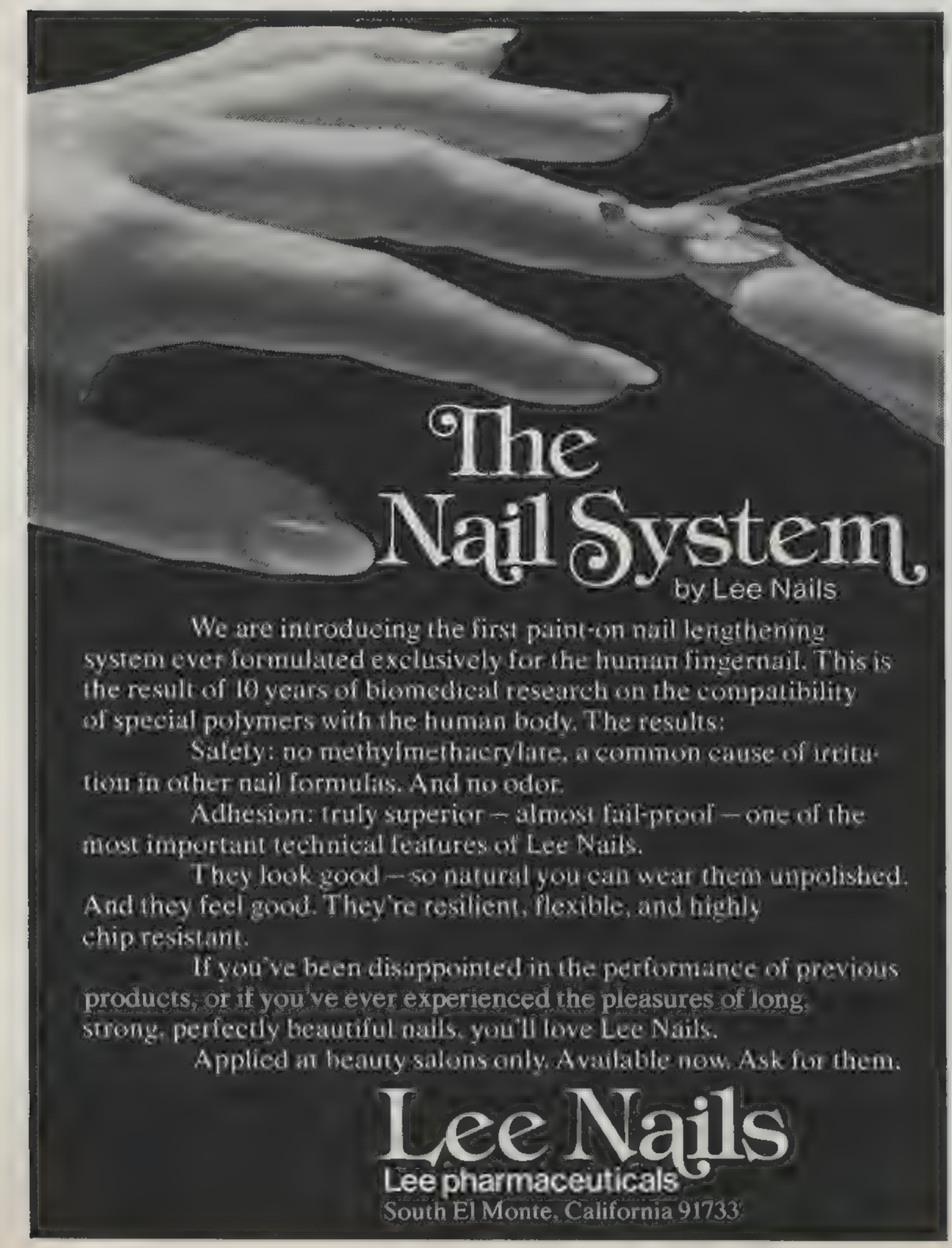


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Vogue Horoscope

CONTINUED FROM PAGE 70

Virgo AUGUST 24—SEPTEMBER 23

The first part of the month is extremely promising. You must choose between two proposals by the end of September; talk over plans with older relatives. The general outlook for work and finances is good. With Venus in your sign, love enriches your life. You have made sound plans for the future, but don't forget that you need the help of others. If you are too clever on the 2nd—3rd, 15th—16th, or 30th—31st, you will only hurt your interests. **My advice:** Use favorable days wisely: the 1st, 17th—19th, and 27th—29th.

Libra SEPTEMBER 24—OCTOBER 23

August is a positive month, bringing you relief from storm and stress. Clear up questions concerning your apartment or house. Be kind to older relatives; there may be small family squabbles on the 5th—6th, but you will be able to rise above them. The second half of the month brings pleasant events, lots of energy, cooperation from others, and promising plans for the autumn. Favorable days for love are the 2nd—3rd, 20th—21st, and 30th—31st. Have caution if handling financial matters on the 25th—26th. **My advice:** Try to settle matters that may be hanging over you from the past.

Scorpio OCTOBER 24—NOVEMBER 22

The month has a split personality. During the first two weeks, you will have to overcome several obstacles and must be careful to keep your temper. Friends may be of no help; you may face added responsibilities and disagreements with co-workers. Critical days are the 1st and 7th—8th. Negative influences end around the 15th, making life once again peaceful and pleasant. Spend happy hours with someone you care about on the 5th—6th and 22nd—23rd; avoid appointments and discussions on the 20th—21st and 27th—29th. **My advice:** Plan travels for after the 15th.

Sagittarius NOVEMBER 23—DECEMBER 21

Expedite all you have to do during the first part of the month with the help of a good Mercury aspect. Afterwards, the situation may alter and make things difficult. Excellent days for business, meetings, and financial matters are the 7th—8th and 25th—26th. Be careful what you say to others on the 9th—10th and 22nd—23rd. Your emotional life is somewhat muddled; you have hypocritical and mischievous people around you. You had best disappear for a while, lie in the sun, and meditate on love. **My advice:** There could be little accidents; give more attention to your health.

Capricorn DECEMBER 22—JANUARY 20

If you are active and enterprising, you will make a big step forward. Many things seem much easier now, and even family matters can be resolved in a friendly way. Be determined to continue work on a project and to build a strong base for your future activity. You'll enjoy influential friends and efficient co-workers; a competent person will show you the way to solve your financial problems. Don't act hastily on the 5th—6th and be diplomatic on the 11th—12th and 25th—26th. Your emotional life is most satisfactory on the 1st, 9th—10th, and 27th—29th. **My advice:** Be optimistic.

Aquarius JANUARY 21—FEBRUARY 18

During the first part of August, some nuisance may come up in your work or business plans, bringing unpleasant discussions on the 1st and 7th—8th. On the 13th—14th, people who envy you may try to snatch away a good business opportunity. Don't worry; they are too unimaginative to do you harm. However, keep any other interesting information to yourself. After the 15th, you'll enjoy a happy period in your private life, with travel, pleasant encounters, good news. Especially good days are the 2nd—3rd, 11th—12th, and 30th—31st. **My advice:** Plan a holiday with friends and the person you love for the second half of the month.

Pisces FEBRUARY 19—MARCH 20

If you didn't take your vacation in July, use the first part of August to relax, visit friends, to go someplace. Make a change in your environment to be rid of small, annoying difficulties. Be reserved and suspicious on the 2nd—3rd, 9th—10th, and 30th—31st, when you have bad Moon-Mars-Venus aspects. A flirtation may cause jealousy and gossip on the 15th—16th. Take advantage of fabulous possibilities on the 5th—6th and 13th—14th. You have a faithful friend on your side. **My advice:** Concentrate on a successful business deal which will improve your financial situation.

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Vogue Health

By Gay Hart Gaines

HOW TO CHART BODY RHYTHMS

Here, one woman's notes on a research laboratory's 24-hour testing procedure. For what it all means, see page 160.

7:00 A.M.	Awoke before nurse came into room.
7:30 A.M.	Nurse attaches me to automatic blood-pressure machine —will monitor my blood pressure at half-hour intervals for next forty-eight hours. I also learn how to take my own blood pressure using cuff and stethoscope.
8:00 A.M.	Blood drawn. (Plasma cortisol probably about its peak time, meaning body's resistance to "stress" is high.) Start collecting urine. (Levels of hormones and chemicals in urine and blood are different at different body times.)
8:15 A.M.	Breakfast. Not hungry—usually skip breakfast, just drink coffee (not ideal, see page 160.)
8:45 A.M.	Take first eye/hand coordination test. Time by stopwatch the threading of four nuts on a wire ring. (Instead of screwing nuts, you could put an "x" in a designated number of squares, say 100, on graph paper.)
8:50 A.M.	Assume a "military stance" and measure grip strength by squeezing handle of dynamometer with the right hand, then left hand. Pressure is recorded by needle on a dial. (My right hand consistently stronger than left.)
8:55 A.M.	Put thermometer into mouth, leave it there for 5 minutes. Take pulse at wrist.
9:00 A.M.	Record body temperature. Add random numbers to test mental alertness. Time myself with stopwatch facedown. *Self-measurements completed in less than 20 minutes. Machine recording half-hourly blood pressures.*
10:00 A.M.	Feel hungry. (Is it because I usually eat at this time? Or is it due to ultradian rhythms—approximately 90-100-minute cycles of stomach contractions? A wise dieter should arrange to be away from temptation at those peak times.)
11:00 A.M.	Finish second round of tests. (None of my values were the same as the first series.)
NOON	Blood drawn. Close our first urine collection.
12:15 P.M.	Eat lunch. (Feel my usual slump—recognize it's not due to eating, because I don't feel tired after dinner.)
1:00 P.M.	Rhythms are intrinsically interesting in themselves. Fascinating to see the changing me unfold.
3:05 P.M.	Mood. Believed to fluctuate rhythmically, reflecting inner cyclical changes. Would be easier to rate my pattern of variation at home in context with slings and arrows of one's daily life. Shouldn't expect constant behavior.
4:00 P.M.	Close out second urine. Spend time between testing periods reading, writing, doing needlepoint.
5:15 P.M.	Dinner. Not particularly hungry. Too early.
8:00 P.M.	Close out urine. Temperature rising. (Wonder about my occasional asthma attacks. Breathing problems are related to hormone rhythms and low nighttime cortisol levels. Antihistamines have been shown to be most effective at night.)
11:00 P.M.	Temperature peaked. Feel warm and mentally alert. (Is "inspiration" circadian rhythmic? Writers might say "yes." Concentration believed to ebb and flow in shorter cycles like fantasies.)
MIDNIGHT	Close out urine.
1:00 A.M.	Slightly tired. Would rather read than sleep, but studies show the importance of sleep in preventing the loss of ATP (adenosine triphosphate), the body's energy molecule. Energy production seems also to have a circadian rhythm.
4:00 A.M.	Awakened by nurse to close out urine. Temperature, pulse, and blood pressure are very low.
DAY TWO	Followed exactly the same schedule.



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☐ Or, I will pledge $_____ per month.
☐ Please send me further information.
☐ If for a group, please specify_____.
Church, Class, Club, School, Business, etc.

Name_____

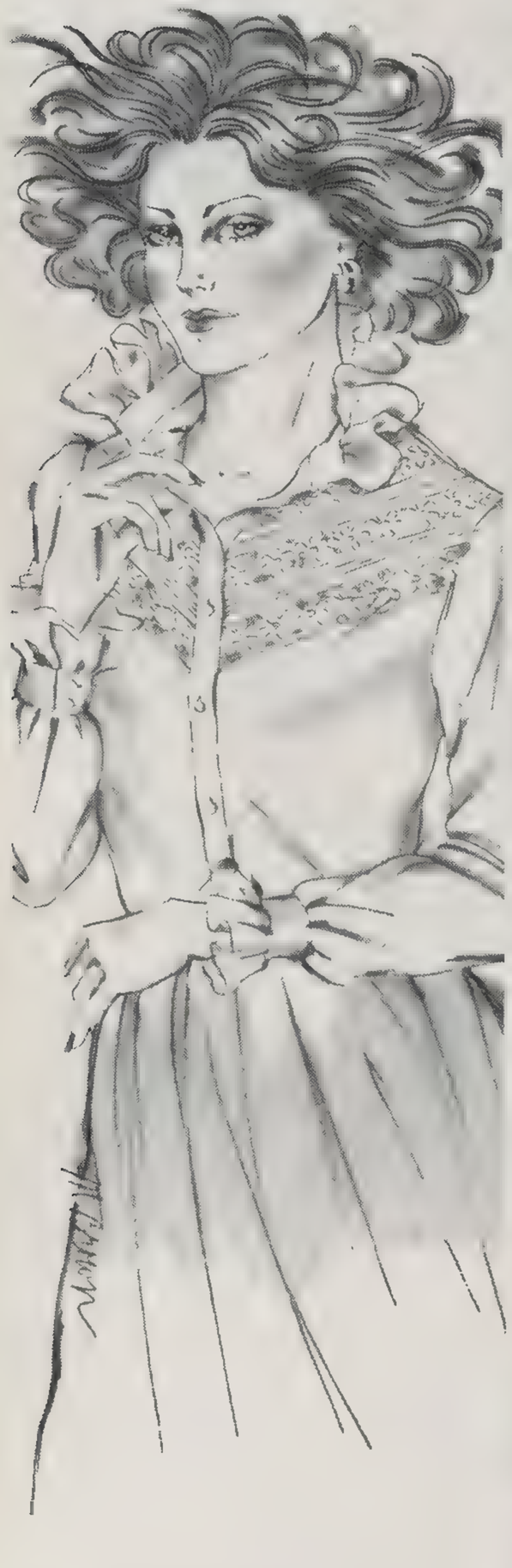
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City_____ State_____ Zip_____

You can "adopt" a child from any of the following countries: Argentina, Bolivia, Chile, Colombia, Dominican Republic, El Salvador, France, Guatemala, Honduras, Hong Kong, India, Iran, Japan, Jordan, Kenya, Korea, Lebanon, Mexico, Nicaragua, Paraguay, Peru, Sri Lanka (Ceylon), Syria, Thailand, Uganda, U.S.A.—Appalachian children or American Indians. (Or a child of greatest need.) U.S. gifts are fully tax deductible.

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By Despina Messinesi

NOW-SURGE IN BIARRITZ



Royals' resort on French Côte Basque finds new diversions, keeps its luxurious style

Biarritz hums and throbs as though the brisk Atlantic air had suddenly transformed this prima donna of the Côte Basque (that delicious southwestern corner of France fringing on the Pyrenees Mountains and Spain) from a sedate Edwardian seashore resort to a spa spinning like a twenty-four-hour roulette wheel. *Tout va*—from surfing, gambling, blue movies, and concerts in old churches to such superb food you feel almost licentious.



Basque men pull their traditional berets straight forward like visors to shade their eyes from brilliant sunlight

The Basque threshold, Biarritz welcomes most of those travelers arriving by air, remains the glamorous doorway first unlocked by Empress Eugénie in the 1850's. By prodding her husband, Napoleon III of France, to build her a villa there, this exquisite, crinolined Spanish-born Empress catapulted a little-known land and its *bérets basques* into fame. At the luxurious Hôtel du Palais (built on the grounds of the Imperial villa, which burned down), a design of the Imperial crown above the initials NE marks *everything*.

Space and more space are the luxuries at the Hôtel du Palais. In the semicircular dining room (with round pink tables) facing the Atlantic, people seem to be making a dramatic entrance when they stop—dead in their tracks—to gaze at the lavish platters of cold entrées, tureens of salads, *jambon de Bayonne*, purple figs, green-gold little melons, tarts with fruit set like jewels, pastries topped with *crème Chantilly*.

Upstairs, you sleep blissfully behind double doors that have rose-sprigged porcelain doorknobs in rooms with double windows to lock out the noisy Atlantic, closed shutters and padded curtains to seal out shafts of light. Other Old World comforts: tremendous tiled bathrooms, linen huck towels, huge tubs. Don't expect to find radios or televisions.

The Palais's heated seawater pool tops as the place to be seen, to see, and to pick up the latest gossip. Opposite the hotel's driveway, filled with racy low-slung cars, stands the Russian Church, a reminder of Imperial visitors.

By night, floodlights touch Biarritz with magic, illuminate each Atlantic roller breaking on its sandy beaches, stupendous rocks and cliffs, and raspberry-sherbet-colored nineteenth-century buildings with slate mansard roofs or narrow turreted houses.

Everything comes close together in the "walking" town of Biarritz: shops, restaurants, beach, casinos. You find Hermès, a fixture for decades; Fancy—a shop for pants, shoes, T-shirts—next to a closet-size branch of Cartier, plus boutiques displaying big-name Paris clothes, a local fun department store (Biarritz Bonheurs), a terrific bookstore (Barberousse), sex shops, movies.



Distinctive Basque cross—four equal arms—on old tombstones

Chocolate, famous on the Côte Basque since the Spanish Inquisition, tempts you anytime. Dodin, a five-star sweetshop with branches, even one on the beach, makes memorable hot chocolate, turns out kilos of tantalizing black-black chocolate, yummy ice creams. Miremont, a sweetshop runner-up, overlooks the sea; and the unpretentious Sensat offers five varieties of tea and *gâteau basque*, macaroon crunchy outside, squashy almond paste inside. And everybody stops off, anytime during the day or evening, at the sidewalk café Royalty.

The Casino, a perennial draw in Biarritz, moves every July through September to its summer residence, the Casino Bellevue, a few hundred feet away from the winter one. After a million-dollar face-lift, the Bellevue has been completely air-conditioned, has added fresh attractions. New in La Salle des Ambassadeurs, a dinner-dance restaurant, an elevated sliding stage for extravagant shows; the redone all-red-velvet Milord nightclub now runs, for the first time, four striptease shows. By September 1, the gambling room will have crap tables, in addition to the standard *chemin de fer*, blackjack, and roulette tables. On gala night, August 21, the 250-foot-long vestibule turns into a parade ground for guests dressed to the nines.



Left: Dancing a whirling fandango
Right: Pelote, *with basket-racquet*

Broad-shouldered, slim-hipped surfers from as far away as Australia and California collect at La Côte des Basques, and bikini-ed spectators cram the beach wall. For meals, they all move across the road to Sunset, a long relaxed restaurant with a corner reserved for backgammon. Henri Caruso, who runs Sunset as well as the pizza-hamburger grill opening on the sidewalk, sits at the piano when the mood is right.

For tennis nuts, Biarritz' sports center, Aguiléra, where the international tennis championship will be played on the evenings of August 20 to 24 on some of its sixteen outdoor courts, has added two indoor courts.

With five golf courses playable all year, Biarritz deserves the name "golfers' paradise." Rated by a pro, the five are: Hossegor,

(Continued on page 78)



Soft and luscious...the whisper of classic elegance. Supple knits of mohair blend which add up to unlimited versatility.
Cardigan, $72. Pullover, $60. Skirt, $64. Sizes 6 to 16.

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CONTINUED FROM PAGE 76

the best designed, the most difficult; two at Saint-Jean-de-Luz, Chantaco with views of the Pyrenees, most beautiful, and La Nivelle, hilly, goat-steep, known for its jolly clubhouse where all ages meet; Chiberta, from pines to seacoast, German-bunker remnants of World War II; the Biarritz course, more difficult than it looks, best weather, invariably cooled by sea breezes.

Thermes Marins, a streamlined thalassotherapy establishment, provides heated sea pool, underwater massage, Scotch shower, everything to keep you healthy and soothe aches.

Restaurants on the Côte Basque satisfy with either food or ambience, sometimes both. In Biarritz, Café de Paris, possibly the best restaurant in town, serves superb food in a quiet decor: fresh duck liver circled by apples; cloud-light mousse of white asparagus along with asparagus tips; chocolate egg shell filled with chocolate ice cream floating in Kahlúa liqueur. Expensive.

Incredible but true, Au Relais de Parme in the small Biarritz airport, facing the tarmac, ranks equally high. The Laporte family runs both places.

Across from the Biarritz Cathedral, the Coq Hardi, typically *soigné* French, somewhat prim, satisfies the most finicky guests.

Across from the old port filled with fishing boats and marine paraphernalia, you find Chez Albert, a glorious fish place named after its ruddy-faced owner. Delicious bowls of thick fish soup with herbs, tomatoes, mussels; seafood platters—crayfish, crabs, shrimp, oysters bedded on seaweed—beautiful to eat; *sangria;* jars of pickles.

At l'Auberge de la Négresse, a restaurant-restaurant, locals swirled in smoke in the bar play *muss,* the Basque card game; in the large dining room, with a polished Basque armoire, order beef with wine and marrow sauce—hearty, reasonable.

A young couple recently opened La Pampa, a cozy, in-town bistro; special, grilled steaks with corn on the cob served on wooden planks. The blue-jeans set, lugging guitars and trumpets, ride their motorbikes to the Steak-House where they eat very reasonably, drink Cokes and beer.

During any one twenty-four hours, almost everybody—from entertainers, surfers, croupiers, marquises and chauffeurs of marquises—stops at the Brasserie Royale for bacon and eggs, four-course meal, or a drink.

At night, the Biarritz crowd heads for Play Boy, a lipstick-red discothèque with a small room where the action is. The Embassy discothèque, *très anglais,* is a convenient nightcap place for people staying at Le Palais. The strip-tease *boîte,* Caravelle, furnished like a French drawing room, puts on two shows a night all year.



Half-timbered houses have colored shutters of solid wood, roofs that are "lopsided," longer on one slope

In Arcangues, a ravishing small prototype of a Basque village on a hilltop about five miles from Biarritz, eat at the Auberge: beamed, polished, stark wooden tables, a fireplace ruffled with red gingham. Have an apéritif on the terrace under the leafy plane-tree pergola and watch the village boys play *pelote* (jai alai) against the bisque-colored *fronton* (bare wall) on the square.

Hostellerie de Brindos, a quiet, away-from-it-all place, turns out to be a modern château two miles from Biarritz with *tout confort moderne:* twenty rooms, television, central heating, and—over-looking a calm lake floating water lilies—an excellent restaurant, recently enlarged but still not big enough to hold everyone who wants to eat there.

(Continued on page 80)

Basque Fish Soup

amounts approximate



In a large stewpot, brown:
2 onions, 2 leeks, minced
Add and cook 1 minute:
Chopped fennel, 2 cloves garlic, minced; cherry laurel (or bay) leaf; 2 tomatoes, cut up; bit of orange-peel zest, minced
Add fish and shellfish:
Conger eel, crab, lobster, fish such as *girelle* or *rascasse* (hogfish)
Cover with boiling water, season with salt and pepper; simmer 15 minutes. Rub through a coarse sieve; add saffron and serve.



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Vogue Travel

CONTINUED FROM PAGE 78

Many families choose the resort living at the hotel Golf de Chiberta: rooms with kitchenettes, heated pool (one of the biggest in Biarritz), tennis, golf, restaurants, and near stables, racetrack, beaches.

The skyscraper tower of the Eurotel rising above the Basque Beach may shock; but its air-conditioned rooms with televisions, radios, Pullman kitchens with Limoges china, bathrooms with terry robes do compensate.

For its farewell season, that lovely grand hotel, Le Miramar, doomed for the wreckers in 1976, revamped its Art Deco bar Le Rétro, opened a new grill for people in swimsuits, added fresh beach mats and umbrellas. *"C'est la vie,"* said the manager with a fond look at the columned dining room with its eye-popping Art Nouveau chandeliers.

All over the Côte Basque, road signs point to Spain (seventeen miles from Biarritz to the border) and you spot many cars from San Sébastian by their SS license plates. Spaniards get a kick out of driving across the border to gamble, to see blue movies and entertainment (all forbidden in Spain); the French cross into Spain to shop.

Basques, in spite of the constant conversation with tourists, preserve their language—many double consonants—their customs, and their architecture: frost-white half-timbered houses with balconies and heavy, solid shutters painted oxblood-red, jade-green, or flag-blue; lopsided roofs.



At Bidart, shop stocks classic canvas espadrilles, *flat-heeled and many colors, shelved like books*

Driving through the Côte Basque adds up the delights. In the small town of Bidart, you find Madame Garcia, a gentle seventy-five-year-old woman making the same classic *espadrilles* she made sixty years ago. "I don't embroider them now," she said.

On the Bidart highway, at Le Chistera, a great restaurant where many internationally famous people dine, a charming Swiss woman receives; Theo, her Basque husband, commands the kitchen. Regulars reserve in the small room on the left. *Note:* All over the Côte Basque, reservations are necessary.

Everything comes together in the fishing port of Saint-Jean-de-Luz: brilliant primary-colored boats, some in dry dock in the center of town; the house where Maurice Ravel, the French composer, lived; the Italianate house (now turned into flats) where the Infanta Marie-Thérèse lived before her marriage to Louis XIV.

The house where Louis XIV stayed and the town hall next to it face the square—strung with tennis-ball-sized green and blue lights—with its brilliant-blue bandstand and rim of cafés: a scene lively as a carnival.

During the annual Côte Basque September Music Festival—this year celebrating Ravel's centennial—the Orchestra of Paris will play Ravel in the Church of Saint-Jean-de-Luz, where Louis XIV was married.

Try Kaïku, an agreeable new seafood place in the old part of "Saint-Jean"—stone walls, gingham cloths, wine kegs, guitars at night, and surprisingly good food prepared in a cell-size kitchen which you see.

In the Basque country, distances are short; you see a lot, can't get lost. Buy a good road map and, provided you read French, the Seuil guidebook *Pyrénées-Atlantiques 64* will tell you more than you really want to know.

Do drive along the haunting Pas de Roland road to an isolated restaurant by the same name where everything you eat is homegrown, homemade. Ask to see the exceptional white pigs that are hosed down each morning (they're housebroken).

At Itxassou, to see the three carved galleries in its dark medieval church, drop a one-franc coin in a slotbox that switches on the lights. If you are lucky, you may spot the small, wild Basque horses, *pottok*, the size and color of Shetland ponies, usually grazing in high meadows around Itxassou.

Drive beyond the river city, Bayonne, along the Nive riverbank to the town of Urt, to lunch at l'Auberge de la Galupe, a Basque bistro, all charm—with a talented thirty-six-year-old chef, Christian Parra.

The Basque land, already overflowing with natural, built-in pleasures and excitement, schedules additional fiestas in September: everything from international backgammon tournaments to music festivals, yearling sales, jai-alai tournaments, ballets, to a sound-and-light show on Biarritz' Grande Plage on the Atlantic. *"C'est la vie, n'est-ce pas?"*

For further information on Biarritz and the Côte Basque, write Vogue Travel, Dept. BIA, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.



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Vogue Food

CONTINUED FROM PAGE 62

At the Iranian dinner, a woman guest found an easy way to eat the nougat cup: she turned it over and slammed it with her dessert spoon

trimmings to one corner of platter to be reheated and combined with remaining nougat. Reserve approximately ½ cup nougat for cup handles. Continue with remaining mixture until all is used. Hardening time should be about 5 minutes before nougat can be removed from mold and hold its shape.

To make cup handles: Roll the reserved nougat with your hands into a rope-like shape. Snip rope into about 2-inch lengths and shape to resemble cup handles. Set aside to harden.

When cups and handles are set, secure the handle to the cup with caramelized sugar: combine ¼ cup sugar and 2 teaspoons water in a saucepan and cook over low heat until it turns golden brown. Use this sugar in much the same way you would glue. Dip each end of the handle into the sugar and push gently against the cup. The sugar will harden quickly and remain intact.

Using piping bag and star tube, decorate each cup with royal frosting: Mix 1 egg white with enough confectioners' sugar to make a thick paste (about 1 cup). Beat vigorously until icing is stiff and glossy, cover with a damp cloth when not in use.

Kahlúa mousse: Scald 2 cups milk. In a separate saucepan, combine 4 eggs, ⅔ cup sugar, 4 tablespoons cornstarch, and mix thoroughly. Pour the hot milk over the egg mixture, stir rapidly. Cook over low heat until mixture thickens, stirring constantly. Remove from heat and cool. Add ½ teaspoon vanilla extract and ¼ cup Kahlúa. Refrigerate until completely chilled. Whip 1 cup heavy cream until stiff. Add 3 tablespoons sugar and continue beating until combined. Gently fold whipped cream into custard until light and smooth. Just before serving, fill nougat cups with mousse; if you like, you can top mousse with a chocolate rum ball.

The Iranian Embassy guests drank Dom Perignon 1966 champagne with the elaborate dessert; demitasse and liqueurs followed.

The dishes above were served to the Shah and Shahbanou and their guests at the gala after-ballet supper at the Iranian Embassy; two of them were non-Persian, international dishes made by the Washington caterer Ridgewell. However, if you would like to make an all-Persian dinner, here are two substitutions.

Iranian Salad

Persian salads are simple, mainly just greens. Typically Persian: crisp fresh romaine lettuce, broken into pieces, maybe with sliced tomatoes and/or cucumbers added, and all tossed together with a generous amount of oil, a stingy amount of vinegar or lemon juice, some favorite herbs—especially tarragon—and, of course, salt and pepper.

Halvâ

1½ cups sugar
2 sticks butter
2 cups sifted flour
Saffron to taste
Pistachios, shelled and chopped

In a saucepan, bring sugar and 1 cup water to the boil. Pulverize saffron in a mortar with a pestle or with the back of a spoon; dissolve in hot water (about ⅓ teaspoon saffron to 2 tablespoons water). In another saucepan, melt butter, add flour gradually, stirring constantly; cook until mixture is thoroughly combined and turns a light caramel color. Remove from heat; stir in dissolved sugar and saffron-water; let cool, then chill (mixture should be like a thick paste). Serve sprinkled generously with pistachios.

Tip: American palates might not be attuned to this type of sweet dessert at first; it takes time. Therefore, we suggest serving small portions (about two tablespoonfuls for each serving) and/or serving it with some tart fruit.



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HEALTH

Vegetarians triumph . . . vitamin E gets a go sign . . . bicyclists are warned . . . and a computer hears your blood talk

VEGETARIANS: BETTER BLOOD

If vegetarianism is your thing, you'll find medical research increasingly supportive of your stand. Macrobiotic vegetarians, checked against people who were quite similar except for being nonvegetarian, had lower blood pressures, leaner bodies. Now a scientific team in Boston has reported that a commune-based vegetarian group, carefully studied and tested, showed significantly lower blood cholesterol and triglyceride levels—important factors associated with lower risk of heart attack.

The research team, from Boston City Hospital and Harvard Medical School, measured the blood lipides, or fats, in 116 vegetarians whose diets consisted of whole grains, beans, fresh vegetables, seaweed, and fermented soy products. For additional foods, the vegetarians like fruits, nuts, beer, and fish. Some eat dairy foods, a few eat eggs. These subjects were matched for age and sex with nonvegetarians on the usual American diet. Blood-fat scores were found strikingly low in the vegetarians and had only slight rises with increased age. Eating dairy foods and eggs increased the lipide scores; but fish, though eaten more often, had no effect on cholesterol or triglyceride levels.

One vegetarian, found to have an abnormal cholesterol condition, was the source of important clues. During a few weeks when he was off the macrobiotic diet, his plasma lipides jumped up; when he was back on the diet, the lipide levels quickly settled back.

The study team, reporting its findings in *The New England Journal of Medicine*, includes scientist Frank M. Sacks, Dr. William Castelli, Allen Donner, Ph.D., and Dr. Edward Kass. They believe the health values of the vegetarian diet deserve further research. Vegetarianism could be good medicine for patients with special blood lipide problems.

COMPUTER LISTEN-IN

A Boston research team has developed a way to listen to blood flowing inside an artery, to learn whether fatty deposits have seriously narrowed the passage or not. The method is called phonoangiography, and its designers believe the system will help physicians in diagnosing severe conditions that can lead to a stroke and also will be useful in following treatment results.

Dr. Robert S. Lees and C. Forbes Dewey, Jr., Ph.D., explained that a constricted blood vessel causes blood turbulence, making varying sounds—something physicians often notice when using a stethoscope. Using a highly sensitive microphone against the skin, recording and feeding the taped sounds into an analyzing computer, the researchers measure the amount of narrowing inside the artery.

Because the new technique does not invade the body, does not require hospitalization, and does not use X-ray (as standard arteriography does), the Boston doctors expect it will be used in doctors' offices for wide-scale screening to find people who need treatment and for follow-up of patients being treated. Phonoangiography can be repeated because there's no radiation hazard.

WHAT EVERY BACKPACKER KNOWS

People who have had heart attacks can experience a dramatic and possibly risky rise in blood pressure during some forms of exertion, according to physicians at the Royal Infirmary in Edinburgh, Scotland.

In tests, a thirty-three-pound load carried by the hand raised the blood pressure sharply in men who had had recent heart attacks. Carrying the same weight in a knapsack on the back caused no change at all in these men's blood pressures.

The Scottish team pointed out that the rhythmic exercise—such as walking, running, or cycling—can produce symptoms that the heart patient can recognize and slow down; but static exertion—such as lifting a heavy weight or pushing a car—brings on strains the patient may be unaware of. Transferring the load from hand to back is one way to avoid one kind of silent stress on your heart.

The young backpackers have been on the right (heart) track all along.

BICYCLING MAY BE HAZARDOUS TO YOUR HANDS

Great for health and figure, bicycling needs to be done properly to avoid needless strains. Dr. David F. Smail of Waverly, Massachusetts, suffered from a condition he named "handlebar palsy" after injuring nerves in his hands by riding as much as ten hours a day with much of his body's weight borne by his palms.

Commenting on Dr. Smail's problem in *The New England Journal of Medicine*, Dr. Steven C. Hodges of Birmingham, Alabama, pointed out that women are particularly vulnerable to numb hands caused by bicycling. He commends padding the handgrips or wearing padded gloves and changing hand positions often during cycling.

Long-distance bicyclists should condition themselves, according to Dr. Harold H. Burnham in Glen Cove, New York, by taking short-but-rough training trips before going on long cross-country bike tours.

TOO BAD, TURTLES, GOOD-BYE!

The government's Food and Drug Administration has banned the sale of pet baby turtles for good public-health reasons. The amusing creatures very often are contaminated with disease organisms that cause salmonellosis, an acute gastrointestinal sickness. Small children are most likely to become infected, through hand-to-mouth transmission. Pet-shop turtles, called "red-eared sliders," are blamed for as many as two hundred and eighty thousand cases of salmonella infection every year, according to the FDA. During the past two years, the agency has tried to control the turtle-pollution by requiring commercial shippers to certify the turtles disease-free; but the program didn't work—turtles are too readily recontaminated.

HAZARDOUS DRUG SHELF

Kenneth Dretchen, Ph.D., pharmacologist at Georgetown University Medical Center in Washington, D.C., has warned us that nonprescription medicines are not just the same as candy (or they wouldn't work) but are potent agents that can cause harm if used improperly. Some pointers: Don't drink alcohol when you're using antihistamine - containing drugs. Don't use nose drops for longer than two or three days in a row (may make the stuffiness worse); remember that some cough medicines contain 43 percent alcohol (that's 86 proof), that some antacids can counteract antibiotics. Ask the doctor, ask the pharmacist about possible drug interactions when you're having more than one.

VITAMIN E GOES LEGIT

The official requirement for vitamin E is set at about twelve to fifteen international units daily; but, if you want to take more, you're hardly in danger of an overdose, according to Henry Dymsza, Ph.D., nutrition scientist at the University of Rhode Island. Daily intakes of around thirty times the known requirement are not likely to cause any trouble at all, Dr. Dymsza told fellow scientists at a meeting of the Federation of American Societies for Experimental Biology.

In the laboratory, test animals were fed up to one thousand times their normal requirement of vitamin E. At the thousandfold dosage, animals' feed and protein efficiencies were lowered, and there were fewer offspring. But at only twenty-five- or fifty-times-normal doses, growth of young rats was equal to or slightly better than that of animals not getting excess vitamin. In males, the food and protein efficiency was better. Cholesterol in blood was not affected by any dosage level of vitamin E, no matter how high.

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August Observations: NEW YORK

The prettiest girls in town are dressing at unexpected places . . .

THE LOOK: YOUNG, AMUSING, ORIGINAL, AND INEXPENSIVE! **4. Yasmine** (a nifty young model and one of our Vogue Boutique Favorites!) and her "going-to-work" suit . . . Chinese worker's blue cotton jacket and trousers. From Chinese Emporium, 154 W. 57th St., N.Y.C., $29. She rolls the narrow trousers to mid-calf (the N.Y. and South of France look this summer—to wear with flattest espadrilles or bright leather ballet slippers). **5.** More Yasmine-charm . . . her antique Ukrainian wedding dress . . . white cotton heavily flower-embroidered and overbeaded in scarlet, cerulean, green, and gold—to wear waist-roped in silk over-white cotton drawstring pyjamas. Chor Bazaar, 801 Lexington Ave., N.Y.C. **6.** For summer movie-evenings . . . her favorite look—an écru and terra-cotta printed sari (she bought it in India for 10¢! . . . similar ones at Sermoneta, 251 E. 77th St., N.Y.C., $15), a white cotton Cinnamon Wear vest, and flat gold sandals!



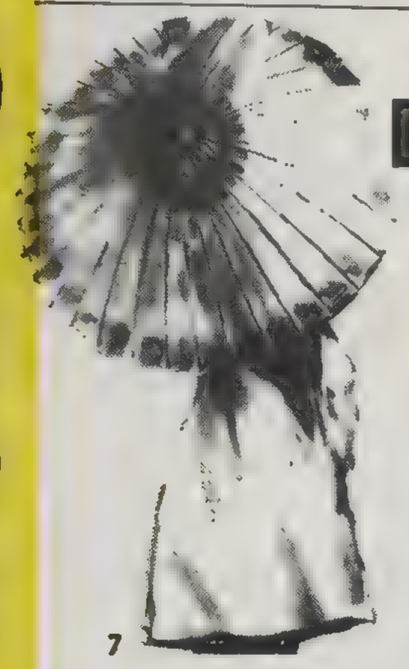
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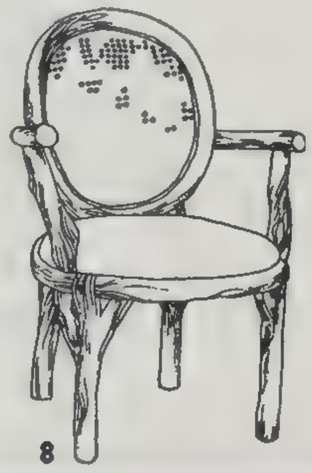
BARBARA BERSELL 4



CALIFORNIA



L.A.—How to be pretty in the rain . . . The best-looking girls (Ali MacGraw, Candice Bergen . . .) have discovered JAPANESE lacquered parasols—as efficient as a proper rain umbrella and a thousand times more seductive—**7.** The Super Rain Look—an amber lacquered parasol . . . a yellow slicker! Parasol at Pier One, L.A., and Azuma, N.Y.C. . . . **SUMMER SKIN TIPS** from Aida Thibiant (think of practically any beautiful young film star and she's her client . . . from Streisand to Raquel Welch to Cher, Candice Bergen, Ali MacGraw, etc.). Camomile tea—prepared fresh and cooled for a perfect gentle face rinse. Fresh cucumber slices—excellent to clean complexion—good for the fine-textured and sensitive skin. Rosemary—boil fresh or dried leaves (like tea), cool . . . use as a compress for skin stimulation (great for skin toning, for firming, and it's antibacterial). Aida personalizes treatments in her shop by preparing the creams in front of the customer—making her own mixtures from bottles of flowers, herbs, and lotions according to the needs of the particular skin! Aida Thibiant, 353 No. Canon Dr., Beverly Hills, Calif. . . . **CALIFORNIA CHARM FURNITURE . . . 8.** Waldo Fernandez's newest: tree-branch-carved natural oak chair with woven straw seat and back, $450. At Waldo's Design, 8759 Melrose Ave., L.A. His clients. Barbara Streisand, John Schlesinger, Brenda Vaccaro, Bob Dylan. . . **His furniture is the rage of the Malibu crowd!**



BRAZIL

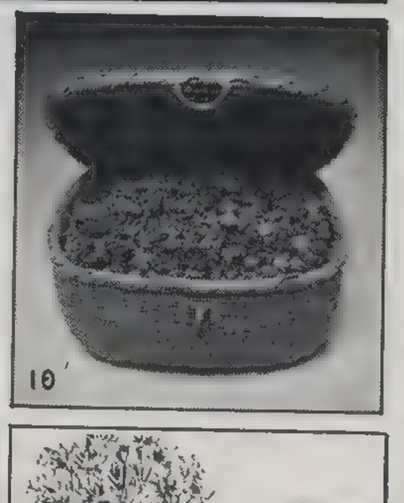
The power is in Brasilia—the money is in Sao Paulo—the beauty is in Rio!

The land of Super-Beauties . . . and if the ladies are not—THEY DO EVERYTHING TO BECOME SO—from cosmetic surgery to hours of yoga and exercise to days of paraffin and coconut-oil hair mudpacks, turtle-oil packs, and avocado puree, herbs, and vitamin-extract creams. . . . Results: unbelievable bodies, hair, and skin! (NOTE: Brazil ladies stay out of the sun!) Their Supreme Shining Moment: Evening! (Key: they refuse to wear black!) *The* Brazil evening designer: *Guiherme Guimaraes*. . . . His Gorgeous Ladies insist on looking *GLAMOROUS* and *SEXY*. . . . Result: Smashing color, beads, and transparent fabrics to reveal their Gorgeous Bodies—and that's the way Brazilian men want them!

HOW TO PROLONG SUMMER CHARM THINGS FOR SAVOURING . . .

SOME OF THE BEST END-OF-SUMMER PRESENTS (Guaranteed Romantically Delicious!!!)
THE AUGUST PRESENT **(to preserve summer for months!) . . . 10.** Tiny woven straw trunk, 10"x7"x15", from Sermoneta ($10.50) filled to the brim with Old English Rose potpourri (herbs, flowers, sandalwood, and cinnamon . . .!). From Cherchez!, 141 E. 76th St., N.Y.C. . . . **Summer Idea!** For "picnics by candlelight" (or pure charm Oriental-style) . . . **11.** Woven straw trunk, 25"x18"x11" (Sermoneta, 251 E. 77th St., $28) filled with: Chinese satin and embroidered slippers, a Chinese thermos lacquered bright yellow and painted with birds and flowers ($7), pairs of coral-enamel and mother-of-pearl chopsticks ($1), bamboo plates ($4), some tins of Chinese tea (the ones you *save* because the tins are so charming!), tiny Chinese teacups and saucers, sticks of Chinese incense, some painted paper fans, a Chinese red silk flower-painted "canister" filled with **fresh irises.** (Everything easily available in Chinatown shops.) . . . **To Give** (instead of flowers) . . . **12.** Fill a flat basket with tiny pots of fresh herbs—aside from the delight for cooking, the smell is absolutely gardens-after-a-summer-shower. . . . **The Way of Summer Flowers . . . 13.** A tiny bouquet of Sweet William knotted in a white linen, lace-edged handkerchief. . . . Idea for summer dinners: place a different bouquet of wildflowers at each plate! . . . From Jean-Jacques Bloos, Ltd., 1025 Lexington Ave., N.Y.C. . . .

KEITH TRUMBO



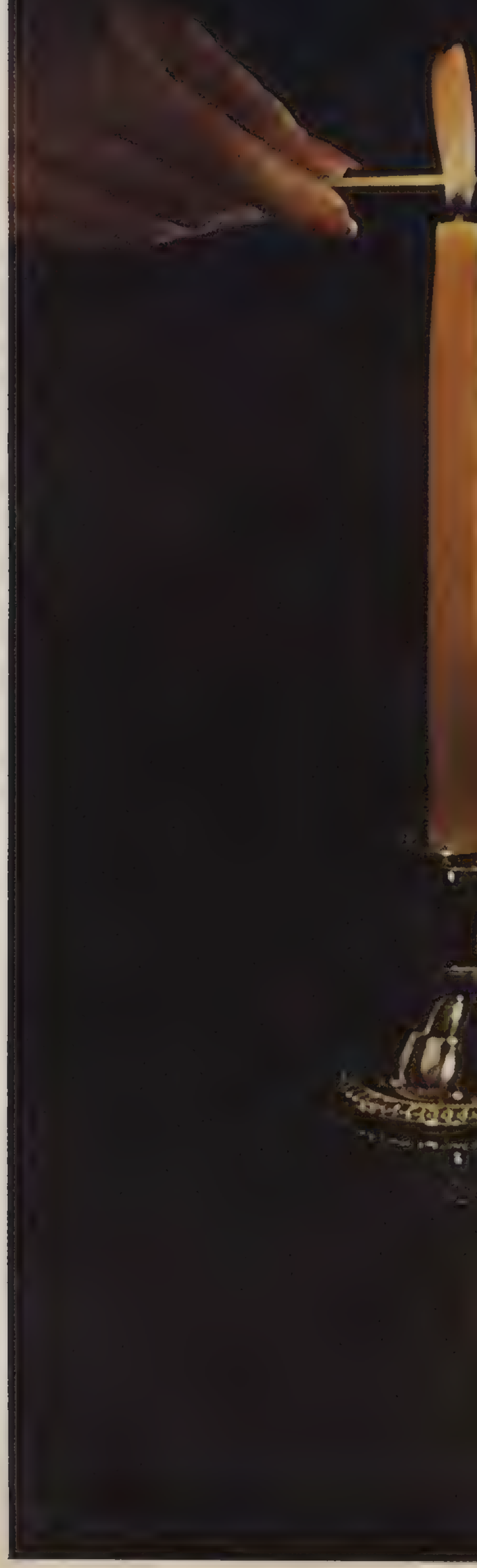
FROM "TANGA TO TUTTA" . . .
First came the Tanga (the tiniest string bikini that reveals more than it covers) . . . now the Tutta (as opposite as possible)! The best-looking girls have taken to wearing authentic Esso mechanics' jumpsuits (9) as beach and sailing coverups—*Laura Gancia* has imported them from Brazil to the south of France and the Italian coast this summer and they're the rage! . . . sparkling white cotton with the old Esso logo in red!

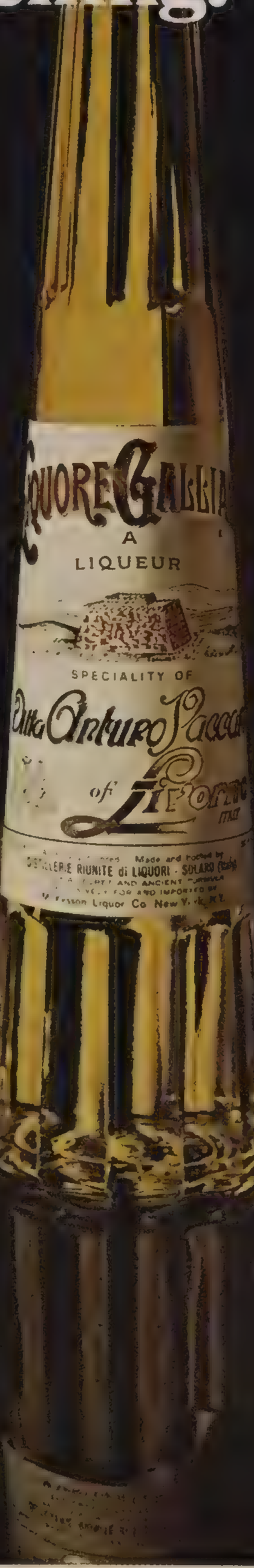
MARGARET BROWN

The Galliano Mist.
The drink that ends the day and begins the evening.

How to make a Galliano Mist.
Pour Liquore Galliano® over ice, squeeze in one quarter of a lime, and drop in. Et voilà.

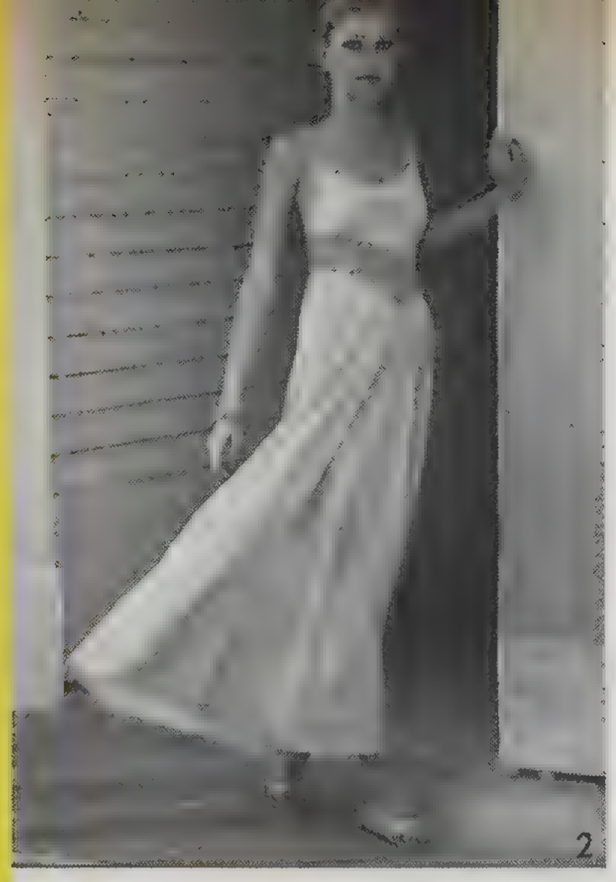
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VOGUE BOUTIQUE


2

SEDUCTIONS

The Prettiest Dresses for the Prettiest Summer Evenings...

SENSATIONAL... 1. Ruffled and gathered veil of a wind-dress of tiny flower-printed chiffon toned amber, cocoa, and cream, $275. Kamali, 787 Madison Ave., N.Y.C., and 363 No. Camden Dr., Beverly Hills. **SUMMER-PERFECT: 2.** Cream cotton gauze dancing-dress with the added prettiness of a crocheted and hand-embroidered bodice, $70. By Marta Salvadori at Zoom, 56 Job's Lane, Southampton, N.Y., and at Henry Lehr, 986 Madison Ave., N.Y.C. **SUN EVENINGS: 3.** Blue, green, and white woven Colombian cotton halter dress, $56. Sermoneta, 251 E. 77th St., N.Y.C. To wear belted and sandaled with gold kid!


3


1

AUGUST BEACH LOOK— PURE AMERICAN PERFECT...

4. White cotton twill sailor middy, $2.99. Freshwater, 716 Broadway, N.Y.C. To wear with narrow well-washed blue jeans rolled up "Capri-style" and white flat espadrilles. Jeans, $15. Wrangler Wranch, 1074 Third Ave., N.Y.C. Espadrilles, $6.50. By Unisa at Henri Bendel, N.Y.C.


4

THE BLOUSE: A treasure one... **5.** Black silk crêpe de Chine pencil-striped in white—the collar, a narrow band of solid white that ends in a little curved tie to knot perfectly, $120. By Daniela Morera at Altman's, N.Y.C. To begin wearing now with black cotton trousers—and never to put away all winter long!


5

NIFTY FINDS for August days in town

(when it's blazing hot and autumn is all too soon!)


6


7

THE PERFECT TROUSER LOOK: 6. Rust cotton twill loose pullover shirt—matching narrow cotton trousers, $48. By Male at Eve Lost, 956½ Lexington Ave., N.Y.C.

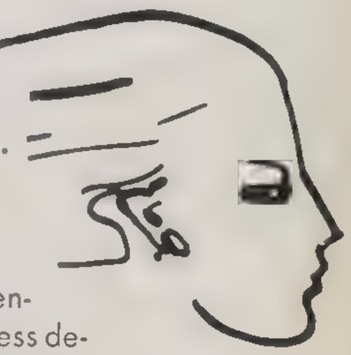
THE T-SHIRT: 7. Perfect heat city-dressing now and into autumn! Navy and red cotton knit bateau-necked "French sailor" pullover (to wear with narrow-legged cotton trousers), $30. Right Bank Clothing Co., 21 E. 57th St., N.Y.C.

THE DRESS: 8. Dark-green cotton T-shirt knit, wide scooped neck and loose sleeves to roll (to waist-belt with natural rope!), $40. By Tric-Trac. Available mid-August, at Betsey, Bunky and Nini, 237 E. 53rd St., N.Y.C.


8

BARBARA BERSELL
PHOTOGRAPHED AT ASBURY PARK, NEW JERSEY

THE JEWEL


9

Everyone (those who didn't do it at age 15) is having her ears pierced... it's the **THING TO DO** in Paris (from Caroline of Monaco to Catherine Deneuve and Marisa Berenson...). Reason: the endless delights of tiny and valuable ear-treasures found in antique and jewelry shops— **9. Elsa Peretti's newest "enchantment"** for Tiffany: A single diamond set deep in a narrow circle of gold (similar to the way antique rose diamonds were set.... She got the idea from a diamond ring her grandmother gave her). Earrings, $600 and up by Elsa Peretti of Tiffany—N.Y.C., Beverly Hills, Houston, Atlanta, Chicago, and San Francisco.

Why the rich look different from you and me.



There is a polished glow certain women possess that goes beyond expensive clothing or the confidence born of wealth.

Rather, it speaks of pride and relentlessly disciplined care.

Nowhere is this more evident than in their skin. Seemingly ageless and certainly radiant, theirs is truly gifted skin. Endowed not so much by nature as by unwavering care with such very fine beauty treatments as Orlane alone can perhaps now offer.

First discovered by these very women on their trips to France, Orlane's extraordinary collection soon became an indispensable part of their beauty regimes.

Needless to say, it was almost no time at all before Orlane enjoyed as renowned and celebrated a reputation here in America as it had for so very many years on the continent.

Today, the entire Orlane collection is now sold by trained consultants at finer stores throughout the United States, as well as Europe.

Super Hydratante B21: An extraordinary night moisturizing cream that helps your skin retain vital moisture it would normally lose.

Specially formulated with unique and costly ingredients, Super Hydratante will balance the moisture level of your skin while imparting a radiant glow to your complexion. $45.00

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Orlane, 680 Fifth Avenue, New York 10019, Paris, London

What to wear with what when a sweater is the base for dressing

Let's start with the fact that there is, no question, a basic look for our time—an easygoing sweater-and-skirt attitude of dressing . . . that is changing all the time. The line changes; colorings and textures change; the way you wear a thing changes, and when and where you wear it, and what you wear with it—there is always that decisive little turn that alters the look just enough to give it a whole new vitality and appeal. The trick is to keep your eye on the turn—it's what modern fashion is all about. Here, some pointers . . .

There's a different tempo to begin with—a quick, stride-y, upbeat feeling to clothes—and it has to do with *line*. The big droop, the oversized look—whatever you want to call it, it isn't anymore. **The new line is a narrow line**—a narrow *un-tight* line—and it applies to the entire silhouette: The best new haircut gives a neat, narrow outline to the head. The best new sweater is narrow on the body and just long enough to pull out over a waistband and hold with a narrow belt **(a narrow luggage belt—the go-with-everything accessory color!).** The best new skirt is cut like the best pants—trouser-pleated on top, then straight and narrow. And the key shoe is a narrow little—luggage!—flat. . . . Narrow also means being all in one color (or in blending colors) and letting texture provide the contrast—a brown cashmere turtleneck, brown velvet skirt, with a jacket of brown tweed. . . .

This is a season for clothes in strong, simple, unencumbering shapes—they take a strong, simple, unencumbering kind of accessory. A cuff that clasps the wrist rather than an armload of bangles in all different sizes and colors. A flat, spare ring of a necklace that sits cleanly on the collarbone rather than clutters of beads and chains. A little knitted triangle rather than a thousand scarfs tied around your neck. A short muffler rather than one that hangs down around your waist. It's also very nice to leave the neckline of a sweater empty once in a while—the color on your eyes and on your mouth will give you the emphasis you want **(makeup is the vital accessory;** it's where all your real color is coming from this year—not obvious color, but emphatic). . . .

In other words, **don't fight the mood of the clothes;** if your base is good, a few—*good*—accessories are all you're going to need. Your base, for instance—for both day and easy-evening—could be a narrow little pale-grey cashmere and matching thin flannel pants. To add for day: a pale "tortoise" carved cuff and a pigskin-strapped watch, a narrow woven-leather luggage belt, **a flat luggage moccasin with a tassel** . . . throw on a big, soft shawl in a plaid of greige and cream—you'll be great! With the same grey base at night: two dulled-gold cuffs, a braided gold kid belt, flat gold kid sandals. The thing that would be lovely to slip over: the thinnest layer of a tunic in a silky beige cashmere. . . .

You're going to be hearing a lot about layering this fall. When it's good, it's wonderful—the practical way to add warmth without adding weight. Meaning: the pieces have to do more than just look as though they were meant to go together—they have to be *cut* for the purpose. If you want a coat that's going to go over a jacket and two sweaters, look for a narrow-falling coat with a roomy shoulder and a kimono sleeve—and no lining! **(Hint: the best way to buy layers is to buy them from one designer;** when the intention is there from the beginning, you can't miss!). . . . You're also going to be hearing—have been hearing—about the flat shoe. If it turns out that you hate yourself in a flat, for heaven's sake, go for a little heel—**don't be a fashion victim.** Fashion is meant to give pleasure—as you're about to see in the pages ahead, you don't have to settle for less.





dressing today

THE NEW EASE



A sweater is the base for everything...a cuff is this year's niftiest thing-to-add!

Left: Red and green double cuffs—and a pigskin-strapped watch in the same bold, uncluttered feeling—worn with Calvin Klein sweaters. Alexis Kirk cuffs, at Lord & Taylor. Piaget gold watch, at Van Cleef & Arpels. Super Luscious Creme Lipstick in Burnt Toffee, Perfect Makeup for Nails in Burgundine—both 'Ultima' II/Charles Revson. *Above:* On an Anne Klein turtleneck—amber-and-black squared bracelets to use together as cuffs. Left, solid bracelets, by Peter & Peggy for P.C. Designs. At Bloomingdale's. Right, checkerboard bracelets, by Cathy & Marsha for Catherine Stein. At Saks Fifth Avenue. Both pages: hair, Christian Quinet of Cinandre; makeup, Sandra Linter. Other accessories and fashion details, next to last page this issue.

ARTHUR ELGORT

It doesn't have to mean a dress...



Two perfect versions of today's basic dressing: *At left,* the small, narrow navy wool turtleneck, just long enough to tuck into navy Shetland pants and belt with a thin luggage woven-leather tie. For fall, for day—with a wonderful tartan shawl and luggage touches (especially a flat luggage shoe!)—this is *the* great way to look! Blassport sweater, about $30, and pants, of St. Andrews wool Shetland, about $100. Both pieces, at Bergdorf Goodman; Nan Duskin; Lillie Rubin-South and West; Sakowitz; Miss Jackson's; I. Magnin. . . . **BEAUTY TIP:** When you're wearing navy, don't feel you've got to wear a fire-engine-red lipstick. Something with a little brown in it—such as Alexandra de Markoff's Terra Cotta—is newer and a lot more interesting. . . . **This year's "two-piece dress,"** *right*—the trim-fitting, boat-neck Shetland sweater and the narrow suède wrap of a skirt to match, in a pale, wheat-y celadon green. Calvin Klein wool sweater, about $34, and skirt, about $138. At Bloomingdale's; Kaufmann's; Esther Wolf; Balliet's; Swanson's; Neusteters; Bullock's. Both pages: hair, Christian Quinet of Cinandre; makeup, Sandra Linter. Accessories, next to last page.

now, you're in a sweater and matching skirt – or pants – and you're dressed. You have a line, a finish... a base for other pieces!

ARTHUR ELGORT



The secret isn't lots of clothes; you'll get more real fashion out of just a few good pieces—



provided they can move interchangeably

Best example of pieces that move, starting, *opposite*, with the ideal casual base: the small white turtleneck sweater and the narrow trouser-top skirt—the *key* skirt shape!—in taupe corduroy. Shown first the way you'd wear it first—with a big, soft camel wool shawl. **Other (chillier) days, other coverings:** *above left,* a super little zip-front Harris tweed jacket in a russet-and-brown gun check, neat and narrow—the modern equivalent of a casual suit. *Above right,* **the coat to own**—the unlined camel's-hair wrap of a coat, so light you could slide it over all the other pieces and wrap the shawl around it, without gaining an ounce of bulk. . . . Sweater, about $76. Skirt, about $70. Jacket, about $190. Coat, about $380. All, by Ralph Lauren. At Bloomingdale's; Neiman-Marcus; Dayton's; Neusteters; I. Magnin. Shawl, by Lanerie Angona. About $200. Late September, at Bloomingdale's. Hair, Christian Quinet of Cinandre. Makeup, Sandra Linter. Accessories, next to last page.

ARTHUR ELGORT



A suit can be separate pieces, or have that kind of feeling—anything too slick and tailored looks like yesterday!

A lot of women have been looking for this, *above*—all the neatness of a proper suit *and* the ease of sweaters. Oscar de la Renta's wonderful little shirt of a jacket and trouser-top skirt in a brown-and-black Harris tweed check, with a tiny-print black rayon challis shirt. About $250. At Saks Fifth Avenue; Marshall Field; Claire Pearone. **Our cover: the suit that's separate pieces,** *right*—a black turtleneck sweater, to tuck into a black skirt and slide under a dark-red leather cardigan (and don't miss the small, calm line of the head; a good haircut is what ultimately pulls the whole look together!). Cardigan, about $170. Wool-and-silk sweater, about $84. Wool skirt, about $94. All, by Anne Klein & Co. At Saks Fifth Avenue; Kaufmann's; Higbee's; Jacobson's; Dayton's; Swanson's; Makoff. Here and on the next twelve pages: hair, Harry King of Cinandre; makeup, by Sandra Linter. Accessories, both pages, next to last page.

ARTHUR ELGORT





New proportions!

longer jackets, shorter coats—lengths that work with skirts or pants

The raincoat that's an over-the-head tunic, *opposite page, left*—terrific shorter-coat proportion over turtleneck, tucked-in pants, and rain-boots—and unbeatable beat-the-weather dressing! In thin, light khaki-green ciré (thin and roomy enough to go effortlessly—bulklessly—over the shorter coat at right). By Beene Bag; rayon and polyurethane ciré (Lang Goree Associates fabric). About $118. Mid-August at Lord & Taylor; Dayton's; Sakowitz; Neusteters; I. Magnin. *Opposite page, right:* **The unlined shorter shirt of a coat** in beige-y greige-y wool (Beene Bag calls it the "no-color" coat) that you can swing over skirts, pants, and as many layers as the weather demands (and slide under the ciré rain-tunic beside it)—if you're collecting seasonless, this is it! With a matching muffler and taupe flannel pants, also from Beene Bag. Coat (Amos-Abbott fabric), about $138; wool pants (J.P. Stevens fabric, loomed in America), about $84. Muffler, about $10. Mid-August, Bergdorf Goodman; Montaldo's; Marshall Field. . . . **Longer jackets, the feeling of pieces, the key new look of a suit this year!** *Above left,* the fingertip-length cardigan jacket in bisque-colored ribbed wool, matching wool pullover sweater, and lean "wrap" skirt in bisque-and-brown houndstooth-checked wool. Kimberly Knitwear suit, knitted in America. About $215. Bloomingdale's; Montaldo's; Hudson's; Stanley Korshak; Stix, Baer & Fuller; Frost Bros.; Bullock's. *Above right,* **perfect suit pieces** from Oscar de la Renta—the longer jacket in a wonderful loopy mohair knit of cream, beige, grey, and brown; the ribbed greige turtleneck; and a trouser-top brown velveteen skirt—pieces that are going to really work in your closet (with *anything* grey flannel, for instance!). Jacket, about $158; acrylic knit turtleneck, about $70; cotton velveteen skirt, about $78. Saks Fifth Avenue; Joseph Horne; Stanley Korshak; Balliet's; Swanson's. All accessories, next to last page of this issue.

ARTHUR ELGORT





Look for a coat with a reason: a three-quarter coat because it's great over pants;

Prototype of the new layering, *left:* Calvin Klein's double coats, both unlined, to wear separately or together, depending on the weather—the camel-cotton shell of a raincoat goes effortlessly (bulklessly!) over a coat of softest alpaca, and the whole thing slides over a camel's-hair turtleneck and pecan corduroy trousers. And if you wanted to slip in a little brown tweed jacket, you could do it with ease—the secret is the thinness of the coat-layers and the roominess of the sleeves! Raincoat, polyurethane-coated, about $138. Alpaca coat, about $300; sweater, about $40. Trousers (Crompton fabric), about $54. All, Calvin Klein. At Bonwit Teller; Nan Duskin; Higbee's; Hudson's; Dayton's; Swanson's; Neiman-Marcus. **The three-quarter loden riding coat,** *right*—the kind Paris men went wild about last season—the great new all-purpose coat for fall! And a really dashing length for pants. Here, over cavalry twill riding pants (you can't see the dark-loden cashmere turtleneck underneath, but take our word: it is to own!). Wool loden coat, about $280; wool twill pants, about $138; sweater about $170. All, Ralph Lauren. At Henri Bendel; Sakowitz; Frederick & Nelson. All accessories, next to last page. **BEAUTY TIP:** On the subject of things women love that men had first, remember fragrance. Those light, casual, citrus-y colognes—Dior's Eau Sauvage, for one—nothing matches their cleanness and tang!



an unlined coat because it's the ideal seasonless coat—and the base for layering!

Watch lumberjack plaids!—they're one of the best new looks for fall



The lumberjack plaid at Calvin Klein, *above:* a neck-banded pullover shirt and long fringed scarf in black-and-white Viyella—here, belted and bloused over his white lamb's-wool turtleneck and trouser-top black wool skirt (Anglo Fabrics, loomed in America). Shirt, about $70, and scarf, about $20, of wool-and-cotton Viyella; turtleneck, about $34; skirt, about $78. Late September at Bloomingdale's; Nan Duskin; Kaufmann's; Marshall Field; Famous-Barr; Dayton's; Bullock's. *Opposite page, left:* **Pendleton does what they do best**—the great American lumberjacket shirt, in deep-blue-and-clay-red wool plaid—one of the best country-casual looks ever invented! And practically chill-proof over a deep-blue wool turtleneck and wool twill pants (no one understands about good warm wools better than a company based in Portland, Oregon!). Pendleton Knockabouts. Woolmark lumberjacket, loomed in America, about $54. At Saks Fifth Avenue. *Opposite page, right:* **The lumberjack plaid as a tunic**—the top you'll pull over all your turtlenecks and jeans/flannels/corduroys this year. Black plaided with clay red, over a kasha-colored turtleneck and wide-wale brown corduroy pants—over it, the dash (the warmth!) of a huge black-and-white checked blanket of a shawl. Beene Bag tunic of wool and nylon, loomed in America (Woolrich fabric). About $78. Cotton corduroy pants (Crompton fabric), about $70. All mid-August at Lord & Taylor; Montaldo's; Sakowitz; I. Magnin. Hair, Harry King of Cinandre; makeup, Sandra Linter. Accessories, next to last page.

ARTHUR ELGORT





The can't-miss way of putting together a suit-look — buy the whole look!



Good suit look, good separate pieces, *left*—the suit that's a cropped navy pea jacket, soft white stock shirt, and grey flannel skirt—altogether, one of the most versatile things you could buy! By Mario Forte for Rona; wool jacket and skirt (Crestwood fabrics), polyester blouse. About $145. At Bonwit Teller. *Above left:* **If your kind of suit is a pants suit**—McMullen's small-checked jacket and slim, straight pants in a soft beige-blue-brown-and-grey wool tweed. Indispensable . . . and they move! About $150. At Abercrombie & Fitch. *Above right:* **Sure-bet dressing any day (and some evenings)**—the look of a neat, narrow black knit suit with its own soft-tied sweater underneath . . . to wear with the touch of a silk scarf flipped over the collar. Suit by The Knit Group, of wool and rayon. About $196. Saks Fifth Avenue; Woodward & Lothrop; Lillie Rubin-South and West; Hudson's; Stanley Korshak; Neusteters. Accessories, next to last page of this issue.

ARTHUR ELGORT

THE NEW EASE
—dressing today

When you think top, think sweater— this year's key collectible!

The sweater to collect: the narrow, small-fitting sweater with a pretty neckline . . . **the extra-deep turtleneck,** for instance, *this page, above,* Anne Klein & Co.'s turn on the classic black turtleneck pullover, in wool and silk (it *feels* so good!). About $84. Saks Fifth Avenue; Kaufmann's; H & S Pogue; Jacobson's; Dayton's; Swanson's; Makoff. **Best look of a cowl-neck sweater,** *this page, below,* from the designer who's famous for this look—Bonnie Cashin's lean, cowled pullover in softest griege cashmere. About $115. Bonnie Cashin's Knittery. At Saks Fifth Avenue; Kaufmann's; Stix, Baer & Fuller; Dayton's; I. Magnin. **The perfect basic sweater,** *opposite, above*—with the nicest little square neck—the small Shetland pull in heathered nutmeg brown (great neutral for greys!). By Rena Rowan for Jones New York, about $20; matching flannel pants, about $38. Mid-August, at Bloomingdale's; Nan Duskin; Higbee's; Hudson's; Dayton's; I. Magnin. **One of the prettiest sweaters we've seen,** *opposite, below*—the lovely, low oval neck, the rolled-back cuffs—Damon Sport's super-soft aubergine pullover, in a blend of lamb's wool and angora. About $34. Woodward & Lothrop; H & S Pogue; Diamond's; Bullock's. Hair, Harry King of Cinandre; makeup, Sandra Linter. Accessories, next to last page.

ARTHUR ELGORT





What you can't have too many of this fall:

knits! tops! (and soft wool triangles to tie at the neck!)

1. The top you pull over other tops—Ginala's taupe tunic of a sweater in a beautiful Irish tweeded wool. A great shape—long and lean—and a great outdoors sweater, hooded and kangaroo-pocketed for warmth. About $65. Nan Duskin; Rich's; Lillie Rubin-South and West. **2. The cardigan that's a long knitted coat** of oatmeal mohair, with its own sweater-dress in camel ribbed wool. Plus soft wool scarves, knitted gloves, ribbed tights . . . textures! Gianni Ferri for Banff. About $160. Flah's; J.P. Allen; Bullock's. **3. The easiest top,** the most flattering color—the boatneck tunic-sweater in a soft heathered blue—pull it over pants, you're dressed! By John Radaelli for Rosanna; Orlon acrylic and wool. About $25. At Altman's; Hutzler's; Montaldo's; Frost Bros.; Frederick & Nelson. **4. The cardigan that's a jacket for pants**—ribbed camel sweater and matching straight-legged trousers—the great long line of one-color dressing! By Dalton. Acrylic-and-wool cardigan, about $54; wool-and-camel's-hair pants (Scotney fabric), about $64. Bonwit Teller; Montaldo's; Jacobson's; Dayton's; Sakowitz. **5. New sweater-set dressing**—the pointelle-and-ribbed cardigan and sleeveless knit pull in a pale cracked-wheat color, with matching jean-tailored pants. Separate Thoughts by Nardis, of polyester. Cardigan, about $30; pullover, about $20; pants, about $40. At Rosenberg's, Georgia; Joske's Houston. **6. Soft for day**—the pullover that's a two-piece dress in soft-kitten greys— a light-and-dark-striped boatneck sweater narrowly tied at the waist, and a light-grey knitted skirt. Dal Knittery designed by Jeannene Booher; wool and rabbit's hair. About $74. At Saks Fifth Avenue; I. Magnin.

ARTHUR ELGORT



7. The two-piece dress in soft, silky pink-beige jersey with sweater-knitted mohair collar and cuffs—for a lot of women, the easiest way to wear a sweater and skirt. Pretty touches: the matching triangle of pink-and-beige crêpe de Chine and braid of pink-and-beige kid at the waist. All, Tiktiner. Acrylic-and-wool dress, about $260; scarf, about $38; belt, about $30. Bergdorf Goodman; Nan Duskin; Montaldo's; Barton/Sligh's; Higbee's; Marshall Field; Stix, Baer & Fuller; Frost Bros. **8. The cowl-necked sweater as a two-piece dress**—one of this season's key sweater shapes in soft stripes of blue, grey, and beige, and a knitted blue skirt. By Arbé Imports, of wool, acrylic, and viscose. About $76. At Saks Fifth Avenue; Hutzler's; Lillie Rubin-South and West; Jacobson's; Jackson Graves. Both pages: accessories, next to last page this issue.



A gold cuff looks great when you're sweater-dressing at night...



low-key clothes take high-key makeup

Opposite page: David Webb's textured gold cuff with a pair of sapphires, and his diamond-tipped neck-ring, worn with a panne velvet sweater of a dress from Calvin Klein. Makeup that holds its own with black at night—from Orlane's Lumilane Collection: #14 Red Brown Lipstick, intensified with Natural Lip Gloss; eyes blended with colors from the Caramel Trio, accented with Designer Eye Pencil in Brown. *On the model in profile, this page:* M & J Savitt's hammered gold cuff on her left hand (to order, Bloomingdale's); a Cadoro cuff of "gold" herringbone stripes on her right (Saks Fifth Avenue). *On the model, top right:* Thirteen square gold bangles, to use as a cuff on a simple black Korrigan turtleneck. Aurea Jewelry Creations bangles, Bloomingdale's. Other accessories, fashion details, on the next to last page. Hair, Christian Quinet of Cinandre; makeup, Sandra Linter.

ARTHUR ELGORT



The ease—the news!—of Geoffrey Beene's wonderful double-tunic pyjamas, *far left* —the most-wanted look in one of the most-wanted collections this fall! Here, one of his best: the under-tunic and pants in midnight-blue satin-crêpe de Chine; dropped over it, the soft surprise of a black knitted-chenille tunic. Simple . . . sensational! (And the black tunic is going to go a lot further than a pyjama: over other tops, over flannels, belted over skirts . . . if you're talking about getting your money's worth out of fashion, this is *it*.) Gandini silk pyjama; rayon-acrylic-and-cotton chenille tunic (Auburn Fabrics). About $895. Bergdorf Goodman; Nan Duskin; Jordan Marsh, Florida; L.S. Ayres; Neiman-Marcus; I. Magnin. *Near left:* **Halston's perfect black velvet pants suit**—the narrow Chinese jacket over narrow pants. And not just nights-only dressing; this year, velvet looks super for day—the jacket, for instance, over a black cashmere sweater and black/grey tweed skirt. Suit, of acetate and rayon (Paramount Velvet fabric). About $380. Bergdorf Goodman; Rich's; Barton/Sligh's; Jacobson's; Stanley Korshak; Sakowitz; I. Magnin. *This page:* **The sexy-demure little black velvet dinner suit,** with all the classic touches-of-Chanel: the soft white blouse, "wrap" skirt, braid trim . . . the charm! Belle Saunders for Abe Schrader; rayon velvet, acetate-and-nylon satin. About $200. Bergdorf Goodman; Rich's; Lillie Rubin-South and West; Kaufmann's; Hudson's; Frost Bros.; J. W. Robinson. Accessories, 175.



The <u>ease</u>—the <u>versatility</u>—go on at night... and black goes the most!



Your whole look turns on a top that moves around like a perfect little sweater

The Chinese-y tunic, *left*—a shine of lacquer-red stretch jersey over matching straight pants—the traffic-stopping pyjama! (And a mover: this top is going to slide over black pants, brown pants, grey jersey . . . a lot of things you probably already own.) By Robert David Morton, of Antron nylon and Lycra. About $158. Saks Fifth Avenue; Nan Duskin; Lillie Rubin-South and West; Claire Pearone; Esther Wolf; Bal-liet's; I. Magnin. *Opposite page, left:* **The quilted Chinese jacket** in a silky Paisley of loden-green and peach (a nifty find for all the loden that's around this year), with a matching scarf-tied shirt. And the evening surprise of loden flannel pants—a nice refreshing turn on the little-night life. By Kasper for J.L. Sport. Jacket, about $140, and shirt, about $46, of Qiana nylon; wool pants, about $70. At Bonwit Teller; Nan Duskin; Hutzler's; Hudson's; Sakowitz; Frost Bros. *Opposite page, right:* **The new ease —new proportions**—of a three-quarter ribbed cardigan in silky grey knit that works as a coat over other textures of knit: "crocheted" short-sleeved sweater, longer side-pleated jacquard skirt. By Cathy Hardwick, of Nyesta nylon (Roselon Industries fabrics). Cardigan, about $45; sweater, about $28; skirt, about $60. At Charivari; Kaufmann's; Bullock's. Here and the two preceding pages: hair, Harry King of Cinandre; makeup, Sandra Linter. All accessories, next to last page.

ARTHUR ELGORT



People

are talking about...

Combing out, and its slang-bang this-summer's significance, as in, "I'm combing out my problems." Meaning, untangling, sorting out. Which is what's happening to everything: eating habits—back to home-cooked basics; our economy—could be slightly rise and shine, but is it?; the C.I.A.— very cat-and-fiddle; the Bicentennial —even the Tories are being combed out. . . . The madly sane, sweetly lethal logic of Carol Channing making the commencement speech at Bennington College, during which she confided, ". . . people think we Christian Scientists do not approve of doctors. That is just not true. I adore Marcus Welby. Some of my best friends are doctors. We have them to our house for dinner all the time. There isn't anything I wouldn't do for doctors . . . except get sick!" . . . Doris Vidor, deeply Manhattan scene, and her sum-up at a fund-raising push: "You can go out every night in New York for $200, but for $300 you get dinner."



PELÉ UPI

His footwork is delicious

LAUGHS IN THE BATHS

Pelé, the thirty-four-year-old Brazilian soccer superstar-millionaire, who came out of his eight-month retirement to make his U.S.A. soccer debut, dribble-dazzle, boom-shoot soccer straight into our team-sports-supportive hearts. Unexpected result: his name's become a synonym for "the greatest." Examples: "Julia Child's the Pelé of the kitchen."; "Beverly Sills is the Pelé of grand opera." When asked how much money he'd made, Pelé gravely replied, "My father told me that when you're working, don't stop to count your money." . . . Rita Moreno and her elegant sleaze way in Broadway's merriest show, *The Ritz*—it all happens in the "gay" baths. About the matinee hordes, Rita says, "Those blue-haired ladies laugh the dirtiest laughs in town." . . . Penelope Gilliatt's *Jean Renoir: Essays, Conversations, Interviews,* an all-my-love bouquet to the most noble cinema eminence *(La Grand Illusion, La Règle de Jeu),* a joyful book suavely crammed with revelations of Renoir heart, wit: " 'Look at this,' said Jean Renoir in his Paris apartment, bending over an art book, 'It is the Annunciation to the Virgin Mary, and the angel is just shaking hands. It is an interesting way to tell someone she is pregnant.' " . . . **Conductor Lorin Maazel's alfresco take-over of the New York Philharmonic during August-in-Central Park concerts, and the eclectic roister of fame-names who are loath to miss a Maazel performance—Mrs. Onassis (Jackie), Princess Grace (Monaco), Miss Walters (Barbara), Mrs. Jagger (Bianca), the Duchess (Windsor), and Miss Midler (Best Bette). Sibelius does it?** . . . The astonishing possibility that our bodies manufacture substances that produce a narcotic effect very like the results of morphine. Could be that these substances alleviate, spontaneously, deep pain, even stress. They cool it. . . . *Jaws,* this summer's scream-the-movie-house-down horror, with actor Roy Scheider, a dark, slight, quiet, slow tease of a man, sending women into moans of "He's the new turn-on!". . . The Latin Hustle—in which Latins dip deeper, dance entwined, move cha-cha fast—and how it's been spotted suddenly everywhere from Los Angeles' Studio One to New York's Rainbow Room.

MEDITATION IN THE RAW

The Mediterranean, a two-volume work of intense late-Renaissance history thrilling to read because of author Fernand Braudel's grandeur of thought, his delectable way with improbable detail, such as the thriving trade in mountain snow—"It explains the early development of the art of ice cream and water-ice in Italy." . . . The new church based on brotherly love and meditation and its announcement that states, All services will be nude meditation. For lifetime membership certification, send your freewill offering of $15.00.—LEO LERMAN

The Great American Musical

"A CHORUS LINE"

"A Chorus Line" is great because it walks triumphantly where no American stage-musical has ever walked before. Star-dust in its eyes, laughter in its heart, tough-titty-talking, sweet and/or quirky singing (Marvin Hamlisch, "The Sting," wrote the music); snap-snappy with the beat of dancing feet, "A Chorus Line" could have been just another back-stage show. But Michael Bennett—a thirty-two-year-old, chin-whiskered, plushily mustachioed former chorus boy—wanted to put on stage a musical that told hard truths, let participants be honest with one another. So he conceived, choreographed, directed "A Chorus Line." The action all happens during an audition—see our photograph right *for the moment when auditioners hold their pictures up for the director to view. By the time eight have been chosen, we know the onstage people searingly well and love each one. Bennett's approach: true-life confession. His cast talk, sing, dance their hearts out. They are being tested—on the line. Each of us, we realize, is on the line. Never before has an American musical put us there.*

THE "CHORUS LINE" GOES ON, NEXT TWO PAGES

AVEDON



Each of us is on the

Being Somebody in America



In the Chorus Line: *Ron Kuhlman, Donna McKechnie, Don Percassi, Michel Stuart, Priscilla Lopez, Carole Bishop, Thomas J. Walsh, Baayork Lee, Nancy Lane, Patricia Garland, Ronald Dennis, Renee Baughman, Pamela Blair, Kay Cole. Out of line: Sammy Williams.*

line. And that is what "A Chorus Line" is about.

Everybody wants to be a star. We're all part of the tinsel dream.

BY CHARLOTTE CURTIS

Suddenly, there's *A Chorus Line*. This great big musical with rave notices to burn, and what's it all about? Why, the All-American pastime, that's what: the yellow brick road to Stardom.

The trouble, of course, is that everybody can't be Dr. Jonas Salk, Shirley Chisholm, Katharine Hepburn, or President Gerald R. Ford—although already I hear a small voice saying, "But who'd want to be?" Yet, if not Dr. Salk, Mrs. Chisholm, Miss Hepburn, or the President, then somebody else. And *somebody*, as is regularly made clear in sociology classes (and among the autograph seekers who line up outside Broadway theaters), is inevitably "different" from being *nobody*.

You'll notice I said "different." That exceedingly all-purpose euphemism is straight out of *A Chorus Line*, Michael Bennett's stylized but brutally honest account of what it's like to want to be and, in some ways, to succeed in becoming a professional dancer.

If I remember correctly, the description belongs to Valerie, a young woman who said she'd always wanted to be a Radio City Music Hall Rockette.

The reason, Valerie tells us across the footlights, was that, back in upper New York State, or wherever she came from, she'd had this friend who was a Rockette and when the friend came home from New York one Christmas "they gave her a parade."

Valerie could dance all right. Her problem was the way she looked. She was, to hear her tell it, "ugly, homely, unattractive." She was—uh, "different." On her audition scorecard, which she wasn't supposed to see, she got 10 out of a possible 10 for dancing and only 3 for looks.

It was at this point that Valerie put herself in the hands of that new miracle worker in our society, the plastic surgeon. He redid her face, her bosom, and her behind. Valerie, like the girls in

(Continued on page 176)

SEX



BEAUTY

15 sensational ways they work together for your pleasure

Age goes before beauty, and sex was invented first. Beauty is the luxury item. Sex is the need. But beauty comes out of sex, which is fortunate because it feeds the fantasies that make sex better.

Sex in style

. . . and in Vogue. The word "sex" still leaps off the page for most of us. It has always been in vogue, and Vogue, and has always dwelled inside beauty, wearing the mask appropriate to its time.

It is just—and that's a large just—that now the mask is like our best translucent foundation, you don't see that it is there. It is: open, blatant, frank sex is the comic, bawdy costume of real sex which is still shy, mysterious, elusive, confounding, and profound. And, like beauty, fascinating and impossible truly to define in any one way that will feel accurate to anyone other than the person making up the definition.

Yes, but...what do beauty and sex have to do with each other?

Simply: You will glow on Saturday night if you make love on Saturday afternoon. One of the great youth doctors of Europe—a continent that rejuvenates the old buildings *and* people we reject as seriously as it reveres them—says that the most powerful tonic is orgasm: it is the secret of youthful expression. You can feel your expression change as you just think about it.

So beauty and sex have everything to do with each other ...and nothing

Sex is often best when we permit ourselves to express what we feel is really ugly—things which are not even glazed with the enameled gaminess of Deco decadence. To be able really to let go (here comes the paradox) we have to have that inner cool a beauty has. When coming on strong at full tilt, sex and beauty are the mirror images of self-involvement. Great beauties drown in themselves; in orgasm we all feel a moment of that.

Feeding sexual fantasies

Mothers used to tell daughters "sex is beautiful." In the way that young girls defined "beautiful" (before it became a nonspecific adjective as in "he's real beautiful people"), sex was decidedly not beautiful. It is not done well by the fastidious; not truly appreciated by the pristine. But everyone finds sex better and richer with a fine, full lore of fantasies to bring to bed and these fantasies, these images, are often quite beautiful. We edit, too, to suit our own esthetic tastes: what feeds one's own erotic impulses can be rather unbeautiful to someone else. These fantasies are often fed by small images, sometimes when you are not aware. I remember being in a beauty salon as a girl of eleven, sitting under a dryer. A striking woman, probably in her early forties, was sitting across from me. Her hair had been combed out. It was steel grey, a spill of chinchilla, it fell at an angle almost covering one eye. She looked at me quite intensely. It was some time before I could define my feelings. This woman, now quite abstract, comes into my fantasies, and, to me, all women with that kind of hair are exciting and beautiful.

Beauty and sex and success

Nothing makes you feel more turned on—and the turned-on woman is beautiful—than success. Such a merry, elegant look it gives to every face. This does not necessarily mean famous-career success. It may be success in that most significant, most thankless career, mothering. When my children do well, I feel successful (I know there is probably something wrong with that identification, but I must be honest), and that turns me on as much, I mean it, as a good review of one of my books. We need to give ourselves permission to feel good, which is what feeling sexually alert can do. A feeling of achievement will give us this permission. I think the reason for the traditional assumption that older men are sexually more attractive than older women is that the lives many women lived did not give them a sense of achievement, no switch for that energy.

But when you think of certain successful women, they are easily as "sexy" as the glamorous men: Louise Nevelson, Simone Signoret, Pearl Bailey, Doris Lessing. There is an awareness, urgency, and sense of command that is very sexy, and therefore lends an aura of beauty. The most important exercise you'll do, the most remarkable beauty treatment will be reaching out beyond where you are now, doing what you choose to do. It may be that you choose to be social executive for the man who happens to be your husband. It's a job he couldn't afford to have filled by anyone else. The idea is choice—such a beautiful look it can give to your face. Such a swing to your walk. A baby passivity is charming only to bullies. It is occasionally cuddly. Cuddly is good on a winter night when the bills aren't paid. It is not to be confused with sexy.

Beauty and sex and costume and the idea behind taking it off

It is a lovely idea to take sex out of politics and pathology and put it back in bed where it belongs. *So*—fantasy has not caught up with liberation. Great sex is often trapped in some fairly primitive notions such as capture. There is also the idea of stripping away the façade—the romantic notion of taking the pins out of the lady's long, upswept hair. I think it works two ways: Men are particularly appealing in their male-bonding costumes: the pipe and hacking-jacket outfits, sporting gear, or in imposing dinner clothes. "I'm the only one who . . ." is one of the ideas behind this attraction. The more polished you are, the more challenging. We all like a bit of a challenge. It is the sorcery that transforms sex. We like to have things to do to each other, to pull down and take apart. I don't think these fantasies and the needs they reflect will change overnight. There is less terrific sex around now than people claim there is, and I think one of the reasons is the fight against fantasies. It is not only that we do not permit the fantasies ourselves (they're hard to keep out) but that enlightened men have terrible guilts about them.

I don't think you can start out too beautiful, too well made-up and pulled together. Neither, for that matter, can he.

Projecting sexual imagination

As we get older, better, smarter—or, as the younger ones of us experi-

ence everything faster—we want lovers to play upon the imagination. The look we wear is the sexual radar. Ingenuity, inventiveness are the clues. An original look promises sexual originality. This is not to be mixed up with putting on all the currently hip gear. I mean the female equivalents of the open-to-the-waist shirt and the gold figa on a chain. Invention makes you feel beautiful. I would rather make love with the person who invents the names of perfumes or designs clothes than with a man who merely wears them. Unless he wears them very well.

Sexuality is an exercise of mind over whatever's-the-matter

So is beauty for which we have a wider range of self-help devices and accessories. It is also, for most of us, still easier to talk about. But, even now, spending time on sex or beauty makes most people vaguely guilty. One way to deal with the guilt is to pay it off in advance: clean up bills (well, some bills), one terrible project, make notes on something you don't want to do. Ideally, we should feel free to pleasure ourselves. But we don't live in an ideal way, place, or time, and who in the world ever did? The human condition runs on guilt. Even hedonists discuss their pathology, crowing, "Look how we are a sign of a decaying civilization!" If you can get over the guilt and enjoy it, turn yourself on with small presents. Liberation has made us tight in ways that I don't really believe have to do with the economy. And lovers, too—do they think gifts are insulting? I am probably projecting. Happen to love presents in boxes with tissue paper. I have a present fetish. To each her own.

The idea is to figure out what turns you on and, equally important, what inhibits you. Use common sense to figure out ways to get what you need—keep in mind, always, that his turn comes, too. Do you need, perhaps, to be told, "You *are* beautiful"? Say so. Timing, tone of voice are the secrets.

Indulge in discipline

We are not talking about a splurge on tender little kidskin whips or sterling handcuffs, but the discipline of rituals that will make you feel better and more beautiful and more like making love. In the most damnably perverse way we deprive ourselves of pleasure by putting off the diet, the work, the exercises. It's often not even that we hate doing those things, I think (they are surely not as bad as the self-hate from not doing them), as it is that a part of us is playing censor and will not permit us to have the fun of being the best of ourselves, the one that feels confident and therefore radiant about her sexuality, who loves her body and all its wondrous and curious compartments.

Let me tell you this story: A husband, loving enough still to be called lover, goes off upon a business trip. Wife is cross that he got to go. That she did not. He is coming back. She is even more cross because she did not accomplish all the projects she set out to while he was away (none of them, even, which doesn't matter except to the people she will punish because she feels guilty). However, in a siege of escape-shopping, she went out and bought a black bathing suit. She knew she was a little fat, but also looked rather good, or would not have bought the suit. Husband comes home. Sees bathing suit. She tries it on for him, telling him she looks terrible in it. Slumps as she tries it on. He says it would look marvelous if she stood up. She insults his intelligence by saying he is crazy. He says, "Let's make love." She fights it; now feeling hot and guilty and so angry at herself, she cannot say "Yes" to her own needs. Wise man, he says, "Stop fighting me." Finally convinced, carried away, she stops fighting. She feels gorgeous—and achieved—all day the next day. She is lucky. In some cases, this kind of self-punishment could have started a real battle. Let yourself go. And, also, let yourself work, so when the good things come you can enjoy them. Another message: orgasm is also, to most of us, rather an achievement. And you remember what I said about success and beauty. (It would be nice if it just happened—it doesn't, always—even to men.)

Beauty and sex...and men

A well man will make you feel comfortable and lovely about yourself. He has a way of seeing everything in a positive light. I think of a character in a John Updike novel considering his wife, describing her belly as feeling like the "soft folds of puppy skin." This is a warm man with the potential to make you feel sexy and beautiful even on the very fattest of pre-menstrual days. But then there is Joseph Heller's brilliant insight into his character Slocum in *Something Happened* who fears that if his wife has an affair, a man might see the ugly red marks around her waist and thighs from the elastic of her panties. I have known models and splendidly designed actresses married to men like this who have felt ugly and sexless all their lives. A lot of what we feel about ourselves is up to us, but it doesn't hurt to have a little help from a friend. Beauty and sex require the tenderness of soft focus at times for all of us. The person, perhaps, who most needs to remember that is you, looking at yourself. And —yes—not to be forgotten: the sense of humor—as apart from acid wit—that is an invaluable bedmate, the perfect *ménage à trois* with sex and beauty.

The imperfect ménage à trois

Sex and beauty are parts of the life cycle which does involve work—and goals. But sex is better without goals, and beauty's goals must be gently and realistically applied. I hate the phrase "good in bed"; it implies there is also "bad in bed." And the expression "working on" when applied to beauty or sex hardens essentially pleasant experience, implies competition, suggests anxiety that has no place in erotic play . . . there is no more erotic pre-foreplay, incidentally, than making-up, bathing—painters and sculptors knew that years before film directors. There is sexual tension, of course. But this is quite different from anxiety. It is the tension of a dance, not a sport: you play together, not *against*.

All beauties are not sexy and the other way around

You are your own canvas. Think of makeup as fun—a release, an art —less as self-improvement. Really valid self-improvement comes from inside. I don't think of making-up as vain, sillifying or subversively preoccupying for anyone—except a woman who is dangerously bored, who is into negative narcissism. This is the beautiful woman who is not sexy because she is totally enclosed by herself. The spirit that reaches out has been trapped. She shops as a depressive, compulsively moving through fitting rooms and beauty counters looking for affirmation and approval, not believing it when she finds it. What she really wants is confirmation of her self-doubt.

Beauty and sex and quirks

Really beautiful women have quirks and cherish them. Not, please, heavy neuroses. Exceptional features. I think of the nose of Jacqueline de Ribes. Really great sex has quirks, too. In the fantasy if not precisely the acting out. I know a woman whose fantasy lover is Little Richard, the 'fifties rock-and-roll star given to rhinestone dog collars, a terrific dirty beat, and histrionics to tear the hair out over. Her real lover is a gentle, quiet man. "Someone like Little Richard," she says, "would distract me from my fantasy!"

Separating the rituals of beauty from the rites of sex

This does not mean he never sees you with your hair in rollers. That's nonsense. We see him with the shaving soap. Beauty and sex are mood games. Play-acting all the time is impossible and worthless in a relationship that has any reality. You must be conscious of each other's humanity and not self-conscious about your own if sex is going to be comfortable. Someone once said that the trouble with marriage was that the sex got to be no more exciting than one's right hand touching one's left. But real sex is trusting and what does one trust more than one's own other hand? Sex, in bed, is quite different from the preamble, then tension-building, the fantasy times. Lovers develop shorthand clues to each other in the way they get ready for bed. Just as masks and costumes in theater effectively tell about characters, and set the mood, so does what we do. A husband shaves before he comes to bed. He is playing lover.

News: depressed beauties lose out to sexy uglies

This does not mean that false cheer is irresistible. Health, strength, and calm, for anxiety-ridden, well-meaning contemporary men, may be the most attractive elements a woman has to offer. Personality, just as well-meaning best friends always said, counts most of all, and a personality that is authentic and accessible is sexy and reflects an aura of real beauty (presuming you've done all the obvious and arcane things the practical beauty world has advised you about). This kind of personality comes from confidence and feelings of success. Worse than raccoons of old mascara under the eyes are recitals of one's efforts at self-improvement, "I-have-really-found-myself-now" reports on one's consciousness-raising, and recitations about one's newfound independence (which often sound a little shrill and desperate. If you are independent, together, and all of that, don't worry, it shows —it glows!), all of this distracts from beauty, and occasionally edges into sex, making it seem as though someone is doing therapy on someone else. Sex is mysterious, shady, and evanescent—like beauty. It will do wonders for you when what you have your mind on is sex. And not good, clean fun, either. "Beauty," the phrase should go, "Is As Sexy Does."



The largest exhibition ever of black-and-white drawings (162 of them) by Henri Matisse, along with sixty-nine pieces of his sculpture, is on view until September 7 at the Musée National d'Art Moderne in Paris. This huge charcoal drawing (109″ x 54″), seen here for the first time in America and included in the show, presages two 1907 Matisse color works: one in oil, "Le luxe I"; the other, casein, "Le luxe II."

BY PIERRE SCHNEIDER

Matisse's lifelong conflict: DRAWING VS. COLOR

Uncompromising, the modern master brilliantly won his struggle for drawing as subjective as his color. Matisse's latest-success Paris art show exhibits drawings as never before, plus sculptures

Matisse liked gardens provided they weren't too tidy: Tériade's "Villa Natasha" at Saint-Jean-Cap-Ferrat, with its vest-pocket jungle, exactly suited his taste. He paid his publisher and friend a number of visits in the last years of his life, often sitting in what Tériade calls "the smallest dining room in the world." So small that Matisse told him one day: "I am going to enlarge it for you." The result was a stained-glass window ("The Chinese Fish") completed in 1951. Shortly after, Matisse felt the need to counterbalance the window's brilliant colors with a work in black-and-white. The tree, drawn on ceramic tiles, that unfolds in one corner of the room was completed in 1952. Less than two years later, Matisse died.

Occasional and modest as this decorative ensemble—his last—may seem, it springs from Matisse's innermost concerns. The need to overcome smallness had likewise acted as an incentive when he conceived his Chapelle du Rosaire at Vence. "What is interesting," he said about the chapel, "is to lend a very limited surface an unlimited dimension." Chapel and dining room presented him with the same problem: "I have to juggle and to maintain an expressive equilibrium between two forces," he wrote the sculptor Henri Laurens on November 4, 1949, "the color of the stained-glass window on the right side and the white and black on the left side." Opposing and reconciling color and black-and-white was in fact the problem that Matisse set himself in much of his late work—indeed, throughout his life. Shortly before this extraordinary final phase—marked by the paper cutouts—began, Matisse had formulated the problem with his usual clarity, in a letter of 1941 to his friend André Rouveyre. Referring to a recent article by André Lhote, he noted: "The eternal conflict between drawing and color in the same individual, he says nothing about that—luckily, for he thus leaves some hope. I work in order not to lose that hope."

"You shall simplify painting," Matisse's teacher Gustave Moreau had told him prophetically: Moreau made no mention of drawing. At the outset of his career, Matisse had been exposed, for the briefest of periods, to another teacher: Bouguereau, the prince of *pompiers*. And Bouguereau *had* made mention of it: "You'll never learn to draw," he said.

Hostility can be as lucid as admiration. Bouguereau must have sensed in the beginner's pencil or charcoal studies that he was going to simplify drawing. In painting, this process of simplification, in which Moreau rightly saw the chief aspiration of Matisse, meant reduction to paint's essence: color. In drawing, the essence is line. Quite logically, Matisse was to say to an American journalist, Clara T. MacChesney, who interviewed him in 1913: "Drawing is for me the art of being able to express myself with line."

For Bouguereau, however—as for anyone who accepts the system of realistic representation that treats the picture as a passive mirror of the subject matter—line was Satan, because there are no lines in nature. Odilon Redon, whom Matisse knew personally and respected deeply, spoke as a Realist—for Realism is a matter of "how" rather than "what"—when he noted: "I only sense shadows, apparent reliefs, every contour being, without a doubt, an abstraction."

The young Matisse was a Realist. This is why his early drawings, his academic sketches, can be described as "non-drawings," based on the use of such devices as shading and modeling, which create the illusion of three-dimensional space. When Matisse begins to reveal his true personality, it will be in paint, not in drawing. His Impressionist and Cézannian experiments, new as they were, remained within the framework of Realist representation; for Pissarro and for Cézanne, line was a troublemaker. On the other hand, this framework could accommodate color: Signac's *divisionnisme*, which Matisse adopted in 1904, made no room for line amidst its blazing fires. As long as Matisse remained faithful to Realism, therefore, it was easier for him to be himself—the great simplifier—in painting rather than in drawing. Pure color became possible for him as early as 1897; pure line did not until much later.

At times, Matisse tried to achieve in his drawings the degree of freedom already attained in his paintings. Bold outlines define the bodies of certain nudes; but, recanting at once that temerity, Matisse cancels these outlines with angry crisscrossings, smothers them under swarms of commas that reestablish volume and depth at the expense of abstract line.

The turning point came at Saint-Tropez, in 1904, when Matisse painted "Luxe, calme et volupté." Strapping himself into Signac's painstaking technique, Matisse, for the first time, uses unadulterated colors. Yet this picture is curiously hybrid; because, while employing pure tones throughout, Matisse establishes its figures with contradictory devices: here, through the gradations of realistic "non-drawing"; there, by arbitrary lines. Actually, the same hybridism can be seen in the canvas's color, which is subjective in some parts and objective in others; but the synthetic nature of color helps to disguise the contradictions that the analytic nature of drawing cannot help confessing. Matisse, at any rate, was acutely aware of the conflict within his picture and describes it in a letter to Signac, in terms that show his awareness, as early as 1905, of the "eternal conflict" that he was to define nearly forty years later: "Did you find, in my picture of the 'Bathers' ['Luxe, calme at volupté'], a perfect agreement between the character of my drawing and the character of my painting? According to me, they strike me as totally different from each other and even as totally contradictory. The one, drawing, depends on linear or sculptural plasticity; and the other, the paint, depends on the colored plasticity."

In 1905, Matisse spent the summer in Collioure. Here, his conversion to pure color as the vehicle of subjective emotion rather than objective observation occurred. The conversion entailed the replacement of three-dimensional by two-dimensional space, which leaves no room for illusionist "non-drawing" and calls, instead, for line.

Yet that tremulous newcomer is no match, at this point, for the full-grown violence of color. In such typical Fauve pictures as "Intérieur à la fillette" (1905-1906), color is a wild beast that literally tears apart and devours line. Line's disappearance, however, is an eventuality that Matisse cannot readily accept: forms—a woman, a bouquet—no matter how transformed by sentiment, must remain legible. Only line can keep them so.

It will not be easy for Matisse to give line the strength to hold its own against color. "I've got drawing and I'm searching for color. You've got color and are searching for drawing," Picasso once told Matisse, who related the story to Tériade. When, in an interview, Matisse described the huge "Dance" that he painted for Sergei Shchukin by saying that it was executed with only three colors—green for soil, blue for sky, and red for flesh— he curiously forgets a fourth: the brown of (Continued on page 128)

(Continued) the lines that define the figures.

To key up his drawing, Matisse keys down his color. Compared to "Luxe, calme et volupté," the trumpets in "La joie de vivre" (1906) are muffled. Color is even more toned down in "Le luxe II" (1907), thereby allowing drawing to play a larger role. Still, it is impossible that Matisse should not have realized that line could come forward only if color held back and asked himself the question that we ask ourselves now: why does his drawing of the Fauve and post-Fauve years (1905-1914) lag behind his color?

The answer is that, while color had been raised to incandescence in the crucible of Matisse's spirit, drawing still remained to some extent coolly objective, external.

For outline—the main element of Matisse's drawing at this time—is not pure line. It is a compromise between realism and abstraction: the contour of three-dimensional forms projected on the two-dimensional surface. To be sure, the artist may take some liberties with outline, such as allowing his feeling to pummel it, or the edge of the paper to attract it. But liberties are not liberty: basically, outline remains the servant of the object. Indeed, it could be defined as the contour of that part of the physical world which does not change from one moment to the next and from one person to another. Hence, in such dramatic pictures as "La desserte—harmonie rouge," the outline of the window or of a chair remains tributary to conventional

Black-painted on white ceramic tile, this tree drawn by Matisse in 1952 covers the corner walls of "the smallest dining room in the world"—that of Matisse'spublisher-friend Tériade. The work was done to balance the brilliant colors of a stained-glass window the artist designed in 1951 on the opposite side "to enlarge the room."

perspective. In the "Red Studio," this conflict is even more evident, since the painting's reduction to near monochrome at once imposes the need for and exposes the shortcomings of outlines. To de-emphasize the latter, Matisse resorts to what one might call "negative outline": where the contours would normally be painted in, he leaves the canvas bare.

Compromising was not in Matisse's nature. It is obvious that he would not rest until his drawing became as purely subjective as his color. Outline was but a step toward pure line, a line that was no longer a derivation from the model but a gesture made by the artist toward the model—what Matisse, as early as 1908, called a "sign." "It is necessary to learn—and perhaps to relearn—a form of writing which is that of lines," he told an interviewer in 1909. The gradual elaboration of this language of signs, this line-writing, was to make him as original a creator in the realm of drawing as he already was in the realm of color.

The conquest of line, the progress from form to sign was to be of major concern to Matisse, especially from about 1918 onward. The relative conservatism of his painting in the 1920's is explained partly by the fact that he did not command the kind of drawing that would enable him to make his painting take another step forward. Matisse realized this. "I absolutely had to prepare a new development in my life as a painter by the search for signs," he later told the poet Louis Aragon.

As the reader will have noted, I have been speaking indifferently about Matisse's drawings and about the drawing in his pictures. I do not mean to imply by this that the drawings are not independent works but that, at any time in Matisse's career, they correspond precisely to the kind of drawing that he needed in his paintings. Ever since modern painting had come up against what was to be both its doing and its undoing—reduction to its own surface—Matisse had realized (remember his letter to Signac) that "my drawing and my painting have become separate," as he put it in a letter to Bonnard. Separation was the unavoidable prerequisite of reunion. Throughout, Matisse's aim remained "to find the concordance between my drawing, my colors, and my feeling." He was like someone who welcomed the division of mankind into sexes because it made love indispensable. "Why don't you paint?" he urged a friend, the Roumanian artist Theodor Pallady, in 1941. "After all, drawing is the female and painting the male."

Illusionist depth is commanded by the model; (Continued on page 168)

Irving Penn

There's platinum richness in his new photographs of old cigarette butts picked up in a gutter

BY THOMAS B. HESS

Exquisite trash? Precious dreck? *Bidonville* in Byzantium? Irving Penn's astonishing new photographs are paradigms of ambiguity and contradiction—as is most serious modern art. His starting point was a gang of tattered, carbonized, filthy cigarette butts. Penn harvested them in the streets near his New York studio some three years ago. He posed them as carefully and as sympathetically as he has posed celebrities, fashion models, and New Guinea mudmen, in solo, duo, and trio arrangements. He took photographs of them. Enlarged the negatives. Spent two years making the prints.

Penn has been blending new technologies with late-nineteenth-century procedures for a long time; the cigarette images are the first he has produced for the photographic print itself instead of for the printed page. The initial impression of the photographs is of highly tactile, gorgeous images on luxurious Rives and Arches papers—surfaces usually reserved for the finest lithographs and watercolors. Most photographs have an unpleasant, utilitarian feel—like plastic raincoats. Penn's invite the fingers. Each paper has been painstakingly hand-coated by the photographer, printed, processed; then recoated, printed with a second negative, and reprocessed to deepen shadows or to brighten highlights. The prints have been coated with platinum, palladium, or iridium salts. Precious metals glint from within paper fibers, accounting for the palest greys (an almost invisible breath over the matte surface) and the deepest blacks (almost invisible in their velvet intensity).

The devotion and patience, the months of work and quarts of sweat that went into the manufacture of these svelte images will be appreciated by professionals. To you and me, an effortless grace of surface masks the work behind it—like a dancer's leap, which can seem as spontaneous as a rabbit's but in fact was perfected through endless rehearsal.

Parallel to the material plane of the paper is an optical plane where all details are clear and sharp. It's the point of focus; a bit in front or a bit behind it, shreds of tobacco, paper, or slime lose definition, blur, shift from material fact to chemical fuzz. And as the butts have a basic structure of ruined columns, the elements out of focus add a sinuous, coiling movement, backward and forward, around the shattered cylinders. This dancing rhythm also emphasizes that critical slice of flatness on which (and only on which) everything is crystal clear.

Penn's articulation of the picture plane is close to the modern painters' sensibility. So is his determination to elude perspective, which is harder than it sounds in photography—because cameras generate horizons, vanishing points, recessions, and foreshortenings. Blown up, transformed, Penn's images float away from the paper; they are taut, lush, tangible. They are as filled with nuance as a Giacometti sculpture. And sometimes offer curious details. Penn has discovered the graphics and heraldry of cigarette paper—coronets, British lions, careful letterings, which have a faintly Pop Art quaintness, like old circus posters or opticians' signs.

An atmosphere of stillness pervades, of meditation and adjustment, studied proportion and cool light. It's very much in the high-fashion magazine manner (Penn has been a vital part of Vogue since 1943), as against the activist, "decisive moment" style cultivated at the news magazines. Penn's photographs are unconcerned with anecdotes or actions of any sort beyond what Wordsworth called "the unimaginable touch of time." He makes still lifes, or, as the French say, "dead lifes" *(natures mortes)*. Sumptuously embalmed in platinum, given monumental scale, just like the pharaohs, the butts remind us that they, too, once were debonair—modest, necessary parts of habitual pleasure. Become symbols of transience and of the ephemeral, elected for eternity from a West Side gutter, they have been given the darkroom baptism of history. So, like the pharaohs, they take their distance, become silent, close, equivocal. *Memento mori*. Lost in art.

Opposite: Reproduction of one of the fourteen platinum prints of photographs of cigarette butts made by Irving Penn and being shown at New York's Museum of Modern Art. Actual print size is 20" x 24".



In Saint-Tropez, French hospitality with the Italian accent of Elsa Martinelli and Willy Rizzo

IN FRANCE

THE GOOD LIFE

Furniture-designer Willy Rizzo designed for a cliff—fragrant with jasmine, mimosa, and bougainvillaea—eight miles from Saint-Tropez, a low, rambling house particularly suited to the casual, gregarious life that he leads with his wife, actress, beauty, and now fashion-designer Elsa Martinelli. He incorporated into "La Pazziella" (translation: Little Madness) the charming details of vernacular French provincial architecture—a red-tile roof, arched openings, thick white plaster walls, expansive terraces—and at the same time took advantage of modern floor-to-ceiling glass windows and doors for savoring the full sweep of the splendid views of Pampelone Bay. Guests are key to life with Martinelli-Rizzo: housed in a specially designed guest dwelling where each room has its own private entrance. After a late-morning swim in the pool, they are feted at alfresco luncheons; Elsa makes the pasta from scratch and Willy concocts delectable sauces to accompany it. Small wonder that invitations are as avidly sought as second helpings.

LEOMBRUNO-BODI-LAMI



PLAYING POOL *Elsa in and out of the water,* above *and* below center, *wears clothes designed by Elsa. Straw matting on both the floor and walls of the pool house, also* below center, *makes an airy backdrop for relaxing and changing. White buffalo hide—a Rizzo trademark—covers pillows around*



the house, switches to blue pigskin in the living room, above *and* below left.

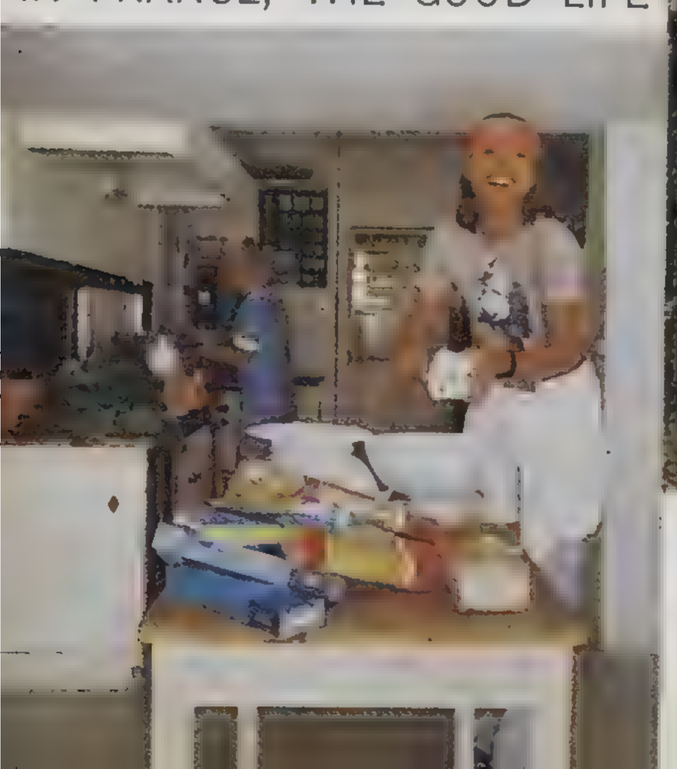
COOL LIVING *Arched doors, thick white rough plaster walls, and tile floors outlined with wood provide a Mediterranean backdrop for clean-limbed furniture by Willy Rizzo and a collection of objects and art from all over. The game room,* below right, *an entertaining annex to the spacious living room, is dominated by a Rizzo sofa, covered in buffalo hide, and a game table that doubles for dining.*

(Continued)





IN FRANCE, THE GOOD LIFE



GARDEN EAST *Elsa whips up homemade gnocchi in an ample country kitchen with tile floors and walls, and butcher-block counter tops. An imaginative elliptical dining table with matching benches, designed by Willy and made nearby, seats as many as twenty-four guests under the double shade of a beautiful weeping willow and a giant canvas umbrella.*

LEOMBRUNO-BODI-LAMI



ROOMS WITH VIEW *In her bathroom,* above, *with marble counter tops, walls painted "Pompeian style," Elsa sees, through her domesticated jungle, a far view of a gentle, tree-lined green valley ("like Tuscany") and the sea. ("The window is completely open, so I practically have a bath outside.") The large airy bedroom,* right, *cool white with bursts of color in the sofa and Moroccan throws, is dominated by a crispy tailored canopied bed, which makes a splendid perch for view-watching.*



THE SHAH who CAME TO

Being an Empress: the Shahbanou speaks out on the Royal life

When the Iranians paid official call on diplomatic Washington this spring, three topics ruled cocktail conversation: caviar, oil, and an elegant queen named Farah. Three symbols of Iran's current power and richness. Three of her most valuable resources.

Most Americans' acquaintance with caviar is strictly in passing; they know oil all-too-well at the gasoline pump. Empress Farah is worth knowing best. Tall, regal, intensely womanly, with cheekbones that are broad and high, eyes agreeably dark and deep-set, she has a soft drama to her bearing—composed and exotic. If one can feel comfortable with an Empress, Farah puts you at ease.

To Westerners, she is the Shahbanou—consort to the Shah, the Emperor's Empress, wife of the head of an oil-rich country in the Middle East. In Iran, she is a power in herself. A patron to social, cultural, and educational projects, she oversees twenty-six different organizations in Iran, travels to village orphanages and hospitals, gives countless speeches, commands a budget of $3 million and a staff of forty. And, until 1981 when the Crown Prince turns twenty-one, she stands next in line to inherit the Peacock Throne.

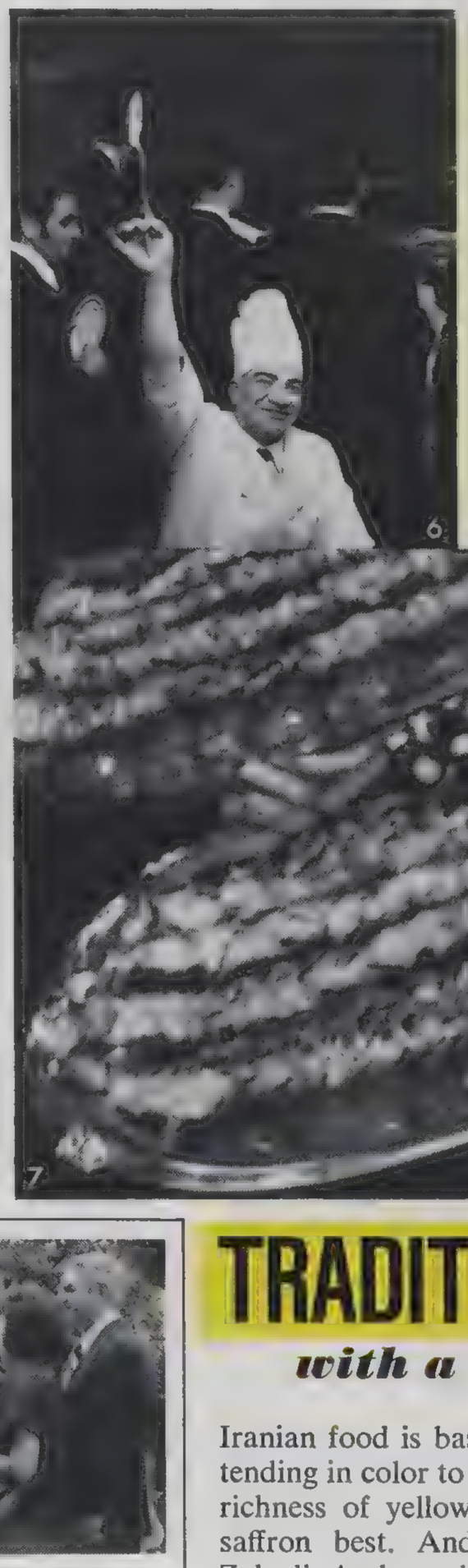


His Excellency Ardeshir Zahedi, Ambassador of Iran, never sits down at his parties, dashes from kitchen (above) to guests to band.

Power, yes—but with a purpose. Farah's concerns for her country—education, the arts, the role of women—are more than standbys for queenly chit-chat to reporters. Farah acts on her concerns. If she is interested in education in her country, she works to begin a university for women in Tehran. The arts are her passion; *voilá,* the Negarestan Museum for ancient Persian artifacts. (Continued on page 167)

Caviar all the way

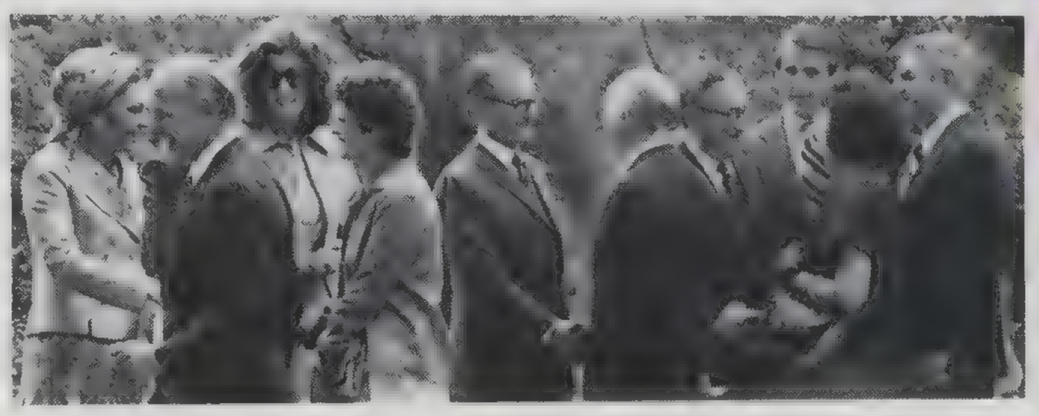
A Shah's feast for 210 scaled down by its Persian chef to easy-does-it, any-season recipes for six people



TRADITIONAL *with a twist*

Iranian food is basically simple, beautiful to look at, tending in color to pomegranate red, savory browns, a richness of yellows; delicately spiced—Persians love saffron best. And when His Excellency Ardeshir Zahedi, Ambassador of Iran, entertains (he's passionate about parties), the eating's superb, 'specially when supper's in the name of Their Imperial Majesties. Typically Persian traditional, this after-ballet supper: some four hundred guests were invited to an American Ballet Theatre Kennedy Center performance, some 210 went on to sit-down feast, dance at the Embassy. The supper was prepared by Embassy Chef Haji (6, 8 above), a trio of colleagues. Caviar, traditional, the cushiest kind; next, a splendid kabab (7); the twists: an international salad, a surprise dessert.

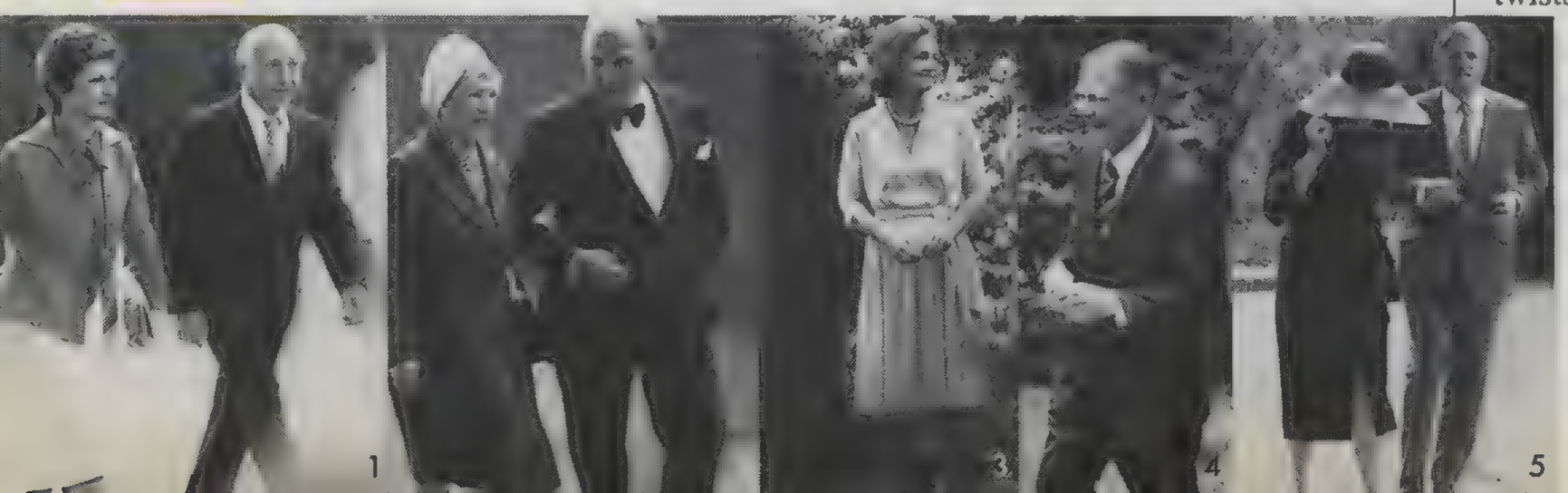
ALL IN THE GARDEN



The Royals, their hosts welcome

Nancy Kissinger feels, says a chum, that every party should go like a silk ribbon unrolling: "If people come away not quite able to describe how the magic was done, and they are entranced, the party's a success." Gathered by the **Kissingers,** in the gardens of Hillwood (the late Marjorie Merriweather Post's gift to the nation), 150 guests were entranced, magicked, when they queued to meet-greet the **Shahanshah** and his **Shahbanou,** sat down, in a huge mint-stick-striped tent, to lunch....Very pretty dessert (Chagall could have created it; Nancy Kissinger chose it): hillocks of lime sherbet, powdered with crushed crystalized violets, ribboned with drifts of whipped cream, garlanded with huge fresh strawberries. Kissinger joke, during his toast to the Shah—"who has visited the United States about as often as I have." Among the delighted: the **Jacob Javitses** (1), the **Joshua Logans** (2), **Katharine Graham** (3), **Robert McNamara** (4), the **William Buckleys** (5).

BILL CUNNINGHAM



For the Shah and Shahbanou's end-of-their-visit galas, a most festive pavilion at the Iranian Embassy. Summer-day yellow and white canvas, it was centered by a flower-framed still pool upon which floated innumerable flickering lights.



dINNER

A scrapbook of jubilant recall. The happy reason why: a historic occasion that became the most glamorous State visit in years. And that was when His Imperial Majesty Mohammad Reza Pahlavi Aryamehr Shahanshah of Iran and Her Imperial Majesty Farah Pahlavi Shahbanou came to call. On these two pages, on-the-scene photographs, a just-for-Vogue interview with the Shahbanou, a how-to-make Iranian feast—the gala supper that ended the Royal visit.

Pearls of the Caspian

Just before serving, black caviar, coming from the Caspian Sea and imported from Iran, was rushed from the refrigerator to small silver bowls nested in larger silver bowls of crushed ice. Surrounding the bowls on a silver tray were glass cups of chopped onions, chopped hard-boiled eggs, and butter curls; toasted white-bread squares separated the cups and lemon wedges decorated the caviar-bowl rim. Persian vodka accompanied the caviar.

Left: *Jujeh Kabab*

(Broiled Chicken)

six servings

6 chicken breasts, skinned and boned
¾ cup lemon juice
¼ cup olive oil
2 medium onions, sliced
Dry mustard
Saffron
Salt and pepper
Melted butter (about 1 stick)

Cut chicken breasts into pieces; place pieces in a bowl, seasoning each layer to taste with salt and pepper. Pulverize saffron in mortar with pestle or with the back of a spoon; dissolve in hot water (about ⅓ teaspoon saffron to 2 tablespoons water). Combine lemon juice, olive oil, onions, mustard to taste, and saffron-water; pour mixture over chicken pieces; mix. Marinate for about 6 hours in the refrigerator. Put drained chicken pieces on skewers; lightly season with more salt and pepper; discard marinade and baste chicken generously with melted butter. Broil either on a charcoal broiler or under an oven broiler, turning skewers occasionally, for about 15-20 minutes or until chicken pieces are browned and juices run clear. While the chicken pieces are cooking, continue basting with butter. Serve with *chelo* (recipe on page 52).

A white wine, Pouilly-Fuissé 1970, was served with the chicken kabab.

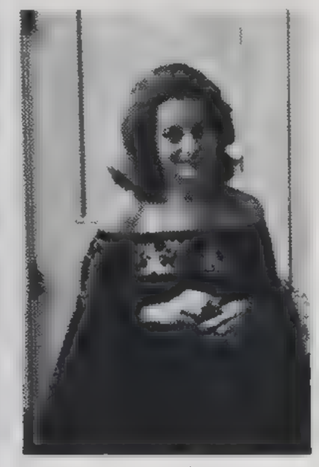
Menu, remaining After-Ballet-Supper recipes, plus two additional Persian recipes start on page 52.

THE BIG SHAH-BOOM

That was the week that was all politics and parties. The glamour-glow of the big shah-boom four: the Kissinger-hosted lunch-in-the-garden; white-tie dinner and vaudeville at the White House; two nights of Persian feast and everybody-dance at the Iranian Embassy.

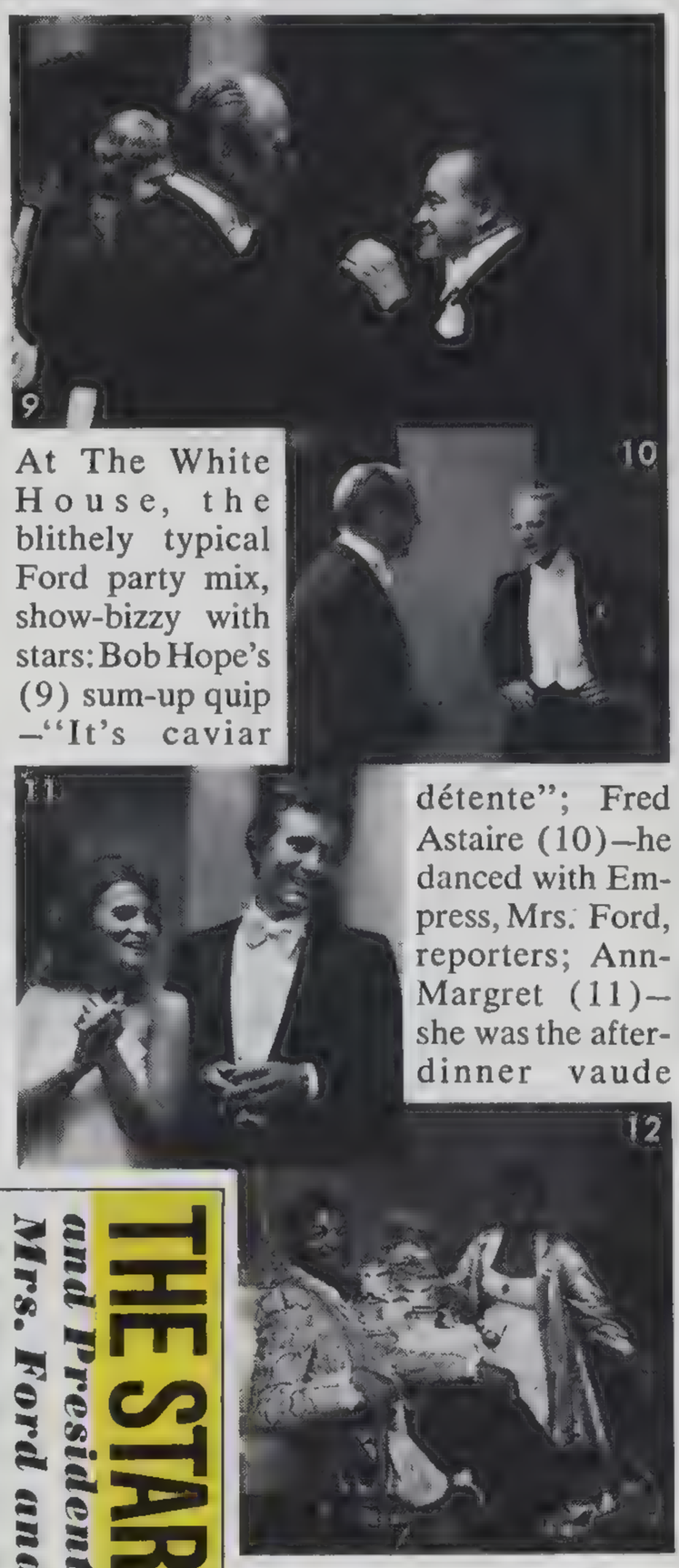

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When President, Mrs. Ford, and sixty-four others came to white-tie dine and dance at the Iranian Embassy, the dining room was all purple and white orchids. There were tiny vases of *muguets*, the Empress's favorite flower, at each woman's place setting, and the caviar was passed twice: the Fords ate a lot of caviar. When the Rockefellers and some 200 others came to black-tie sup and dance the following night, there were tides of yellow tulips, roses, white irises; caviar; a delicious trick dessert; Devron's society-hop band to dance to almost until dawn. **Barbara Walters** (13) did just that: she was the only one on both nights' lists. Observed a long-time Washington hand, "The **Edward Kennedys** [14] came on Friday night, and they're not party people at all! **Mike Mansfield** was there and **Millicent Fenwick** [15]—she's becoming Washington's most fascinating dinner partner. And on Saturday night, there were the **John Lindsays** [16]—down from New York."... When the Iranian Embassy gives a party, you can be sure of unexpected magic. For the Ford dinner, Persian musicians passionately strummed while folk-dancing women and men in historic costumes enchanted the honored guests.—L.L.


13


15


16


9

At The White House, the blithely typical Ford party mix, show-bizzy with stars: Bob Hope's (9) sum-up quip—"It's caviar détente"; Fred Astaire (10)—he danced with Empress, Mrs. Ford, reporters; Ann-Margret (11)—she was the after-dinner vaude show, gave them "Toot, Toot, Tootsie! (Goo'bye)"; Pearl Bailey (12)—she was on all the time—hilariously. "It was," said the Empress, "a great mixture—Bob Hope *and* Andy Warhol."

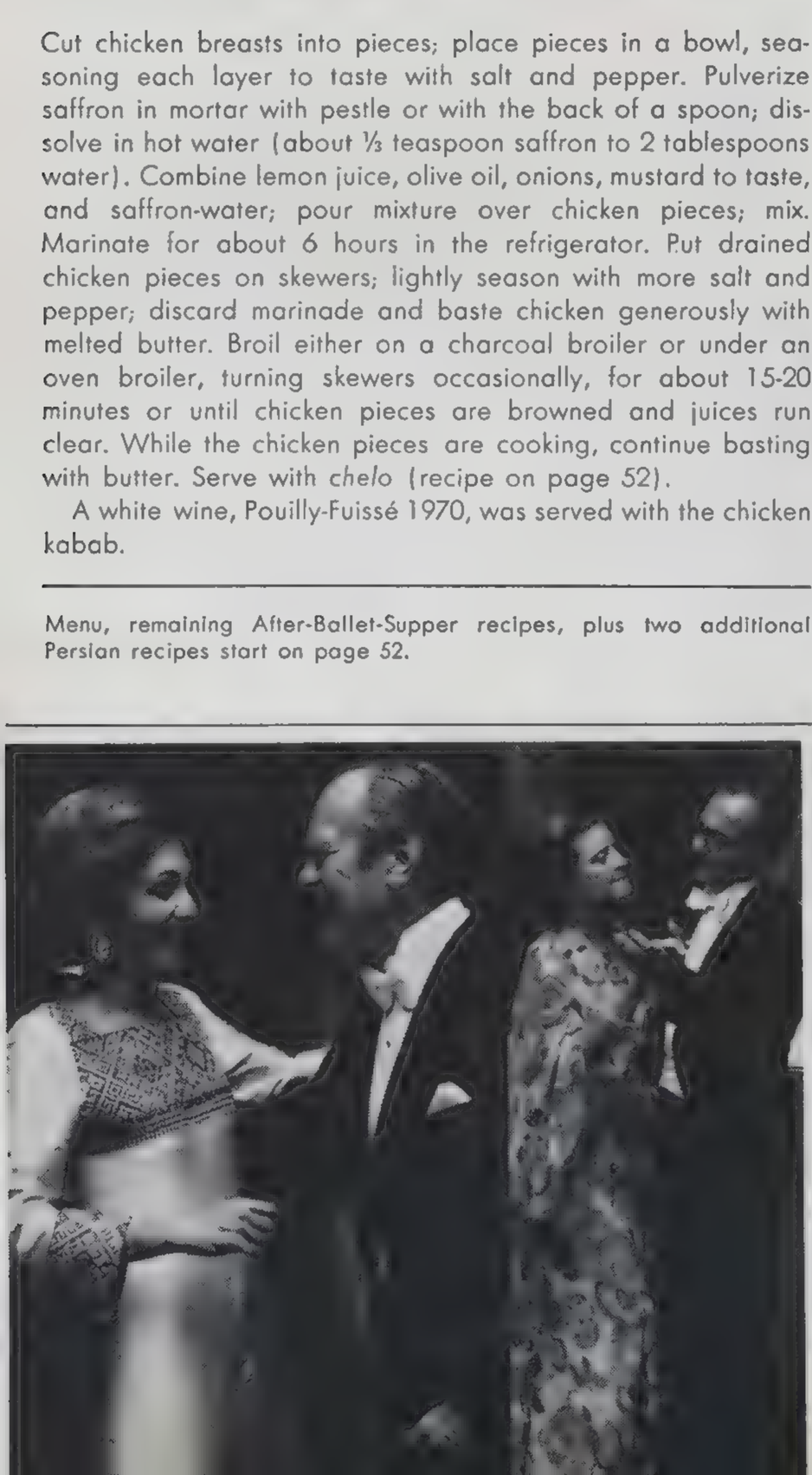
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RESEARCHED BY PENELOPE CAPPA

ELLIOTT ERWITT



THE STARS

Shahbanou and President Ford, Mrs. Ford and Shah open the Embassy ball

THE READY-TO-WEAR COLLECTIONS
FROM FRANCE

LUXE, CALM... THE NEW CLASSIC MOOD AT NIGHT

...a mood of softness and ease —clothes that are totally simple, pared down, sophisticated. The kinds of clothes a woman always wants for evening!

The new mood of Saint Laurent—his wonderful, narrow-falling jersey toga dresses—simple, soft, fluid—the perfection of the new classic feeling....

Saint Laurent's two-piece toga-top dress in black matte jersey, *opposite*—gathered on a narrow drawstring, held at the sides by the thinnest ties. Of Racine fabric. About $505. At Bloomingdale's; Rich's; Martha, Palm Beach, Bal Harbour; Joseph Horne; Sakowitz; Frederick & Nelson. Hair and makeup, these six pages, Carita.

PARIS

On these six pages: the classic gardens at the Bibliothèque Forney, located in the Hôtel de Sens, one of the last medieval mansions left in Paris.

HELMUT NEWTON



THE
READY-TO-WEAR
COLLECTIONS
FROM FRANCE
THE NEW
CLASSIC MOOD
AT NIGHT

In a year when everyone picked up on the Chinese theme, Dior's Marc Bohan did it best—in the purest, most classic way—with terrific style day and night.

The perfect Chinese tunic, *below*—ungimmicky and beautiful—ivory crêpe with thin black passementerie edging and a tasseled passementerie belt wrapped at the waist over a narrow-falling black crêpe skirt. The way it was shown—with his perfect black quilted Chinese coat—*the* look for easy evenings. From Dior Boutique. Abraham fabric. Tunic and skirt, about $350. At Saks Fifth Avenue.

Givenchy opened his collection with a group of sweaters and skirts; he ended with a group of sweaters and skirts—the kind of thing you don't always think of when you think Givenchy, but clothes he does to perfection!

His white silk jacquard shirt, *right*, with crystal buttons and cuff links; the same jacquard pattern on a black silk skirt yoked at the hip; a black patterned cardigan over the shoulders—easy and very appealing at night. Givenchy Nouvelle Boutique. Verel de Belval fabric. Shirt, about $195; skirt, about $250; sweater, about $190. Bergdorf Goodman; Hutzler's; Barton/Sligh's; Jacobson's; Sakowitz; Frost Bros.; I. Magnin; Frederick & Nelson.

HELMUT NEWTON



Of all the new classic evening looks, Karl Lagerfeld did the most inventive—clothes that are totally unencumbered—no linings, no hems, no seams. And he did a two-piece dress like no other two-piece dress you've ever seen!

The dress in halves, *right:* two supple pieces of black matte jersey cut on the bias—each side just wraps and ties—the fabric "finds" the body, the bare fluttery sleeves reveal an extra touch of bareness. Karl Lagerfeld for Chloë. About $595. At Henri Bendel; Nan Duskin; Creeds, Toronto; Giorgio.

Of all the wonderful Chinese looks at Dior, the treasure was Marc Bohan's perfect Chinese evening coat....

The kind of coat you could search for forever and never find...until now! *right:* Marc Bohan's classic Chinese coat: lacquer-red quilting outside, black quilting and black lapin facing inside. Here, over his black silk jersey Chinese tunic and matching skirt—another version of the perfect small-evening look you saw two pages back. Dior Boutique. Coat, of wool jersey (Racine fabric), about $695; tunic and skirt, about $350. At Saks Fifth Avenue. . . . More Dior, more beautiful color—Crimson Red lipstick and Gold Rose Multiple Creme rouging the cheeks—a pretty makeup for small evenings . . . for anytime. Hair and makeup, these six Paris pages, by Carita.

HELMUT NEWTON



THE READY-TO-WEAR COLLECTIONS FROM FRANCE

PRACTICAL, LUXURIOUS— THE NEW COUNTRY MOOD

BIARRITZ, la place de résistance of La Côte Basque—the charming southwest corner of France bordering Spain and the Pyrenees Mountains...here and on the next 8 pages.

FOR DAY





The best new coats and coverings we've seen in a long, long time. Narrow, unbulky coats. Coats for rain, for cold, for all kinds of weather—hooded, duffled, knitted. Coats with warm linings or unlined coats that slip over other coats…Coats you want for any season, anywhere.

The perfect narrow coat, *left:* from **Ungaro,** in brown brushed alpaca—soft, warm, light. Underneath: The perfect putting-together of a casual look: brown flannel blouson jacket, brown wool plaid shirt and trousers. Coat, about $495. Blouson and pants, about $400. Shirt, about $115. At Lord & Taylor; Neiman-Marcus; I. Magnin. Warm new turn on a classic raincoat, *top left:* **Scherrer's** neat, narrow trenchcoat in brown canvas with a double-faced wool lining. About $550. To order at Bergdorf Goodman. The knitted Chinese-y coat, *top right*—one of a group of terrific hand-knitted coats at **Dorothée Bis**—to wrap, tie, bundle up in! Here, with matching cap in brown knit with beige, blue, red and black. Over a heavy darker brown hand-knitted turtleneck, thin bouclé skirt—super warm! Coat, about $218; turtleneck, about $74; skirt, about $88. At Saks Fifth Avenue; I. Magnin. The thinnest raincoat, *above left:* **Tiktiner's** light, supple, loden-green ciré coat, worn the newest way—wrapped in a soft mohair shawl. Over lighter loden tweeded wool pants. Coat, about $255; pants, about $95. At Bergdorf Goodman; Nan Duskin; Jacobson's; Marshall Field; Frost Bros.; Frederick & Nelson. The great new look of a hooded raincoat, *above right,* from **Christian Aujard**—loden green (a color to watch this year!) with a cozy, angora-soft lining, toggle closings, batwing sleeves—the easier to slip over sweaters and jackets. Coat, about $295 at Bloomingdale's; Garfinckel's; Lou Lattimore; Giorgio. These 10 pages: hair, Jean Marc Maniatis; makeup, Daniel of Max Factor.

One of the new **Saint Laurent** signature coats, *this page*—his narrow, hooded coat—as a raincoat: pale, thin ciré lined in fresh blue-and-white wool tattersall checks—very pretty next to your skin when the hood's pulled up! Here, the coat over his oyster jersey jumpsuit, a grey knit bonnet under the hood for extra warmth. Coat, about $500. Jumpsuit, of angora wool jersey, about $355. Saks Fifth Avenue; Halle's; Jacobson's; Swanson's; I. Magnin; Frederick & Nelson.

New ways to keep dry and warm—thin, thin layers of things. Or slipping on a cozy raincoat, pulling up the hood...and knowing you look terrific!

From **Karl Lagerfeld,** the thinnest layering, the most practical dressing, *opposite:* his oyster poplin unlined raincoat over a soft, unlined coat of taupe-and-black tweed jersey. With a pullover tunic in taupe angora jersey and superthin black knit turtleneck dress underneath—all the layers you'll ever need no matter what the climate. Karl Lagerfeld for Chloë. Raincoat, about $350. Coat, of jersey, about $560. Tunic, of Raymon jersey, about $200; dress, about $165. At Elizabeth Arden Salons; Stanley Korshak; Sakowitz. Hair, Jean Marc Maniatis; makeup, Daniel of Max Factor. Accessories, next to last page.

BIARRITZ

Tall cliffs gnawed by the pounding Atlantic and contoured by walks, the seacoast of Biarritz (this page) is ideal for walking and breathing pure ocean air....Surfers from all over the world come to Biarritz all year long to ride the high, long waves of the Plage des Basques (opposite) and the Grande Plage. Newest rage: Hobie Cat boats —mini-catamarans that jet-speed across the water, faster than waves— part of the energized, sportif life of the Côte Basque.

HELMUT NEWTON



BIARRITZ

One of the delights of Biarritz—and a good reason for long, brisk walks—the marvelous food. Everything from fresh-all-year lobster to the richest, darkest chocolate (a centuries'-old Biarritz tradition) to the wonderful *gâteau basque*—an almond-paste-and-macaroon confection.

THE READY-TO-WEAR COLLECTIONS FROM FRANCE

THE NEW COUNTRY MOOD FOR DAY

When it comes to dressing in layers, **Karl Lagerfeld** is the master! *Left,* his perfect layering for all degrees of cold: the thin unlined khaki flannel coat over a knitted sweater coat in spinach mohair. Underneath: spinach mohair turtleneck, narrow khaki flannel skirt. Super touches: the knitted mohair triangle wrapped and tied as a head scarf, knitted gloves. Karl Lagerfeld for Chloë. Flannel coat and skirt, of Wurmser fabric. Both coats, skirt, and turtleneck, about $1,295. Saks Fifth Avenue; Nan Duskin; Claire Pearone; Stanley Korshak; Lou Lattimore; Sakowitz....**BEAUTY TIP:** When you're dressing for weather—dressing in layers—don't forget the layer of protection your skin needs—moisture! One good way to weatherproof is Assimilia Moisture Concentrate from Shiseido—it slips under makeup, softens skin all day.



The most news (for the most cold!)—layers of knitting, layers of sweaters—thin, warm, weightless....





Under his sweater coat, a new **Lagerfeld** rave, *top of the page:* his crescent shawl, worn the newest way—wrapped at the hip (it can wrap anywhere!). In prune-black mohair with a matching turtleneck, beige gabardine pants tucked into boots. Karl Lagerfeld for Chloë. Shawl, about $155; pullover about $155. Pants (Wurmser fabric), about $195. Henri Bendel; Nan Duskin; Stanley Korshak; Sakowitz; Charles Gallay.

Ungaro's perfect sweater coat, *directly above*—narrow, unbulky—in nubby green-and-white wool, with shawl collar, toggle closings. Slipped over thin sweater layers: his green-and-blue wool jersey shirt, pale-green angora pullover, and matching angora knitted pants. The coat, about $470. At Bonwit Teller; I. Magnin. Shirt, at I. Magnin.

The cape-coat at **Saint Laurent,** *above left:* a narrow-falling coat with a cape that's full enough to wrap as a giant shawl. Here, loden-grey brushed wool over a grey cashmere turtleneck, grey trouser-top corduroy skirt—key casual look! Coat, about $420; sweater, about $125; skirt, about $125. Saint Laurent Rive Gauche, N.Y., Chevy Chase, Washington, Bay Harbor; Sakowitz; May D & F; I. Magnin. The three-quarter riding coat from **Hermès,** *above right*—loden green faced with wool plaid—the great new all-around coat for fall. Here, over riding breeches, riding boots, with a rust turtleneck—classic country dressing at its most perfect—just what you'd expect to find at Hermès! Coat, about $420. At Hermès, N.Y., Beverly Hills.

BIARRITZ

The village of Espelette (this page)—typical of a string of little villages one finds inland—small farms, tidy white houses, village square with town hall, stone church, bar-café, and *fronton* (wall for *pelote*—the local version of jai alai). . . . Col d'Ibardin (opposite)—one of the border crossings between France and Spain. Biarritz itself is about 17 miles from the Spanish frontier.

Saint Laurent's herringbone overcoat, *above left:* tailored, trim—the kind of man's coat you've always wanted. Caramel-and-beige wool, over a pale-caramel cashmere turtleneck, toast flannel overshirt, heather-y beige skirt. Coat, about $545; overshirt, about $180; turtleneck, about $125; wool jersey skirt, about $195. Saint Laurent Rive Gauche, N.Y., Atlanta; Joseph Horne; Stix, Baer & Fuller; Dayton's; I. Magnin. The narrow coat in ochre suède, *above right,* from **Ungaro,** with a little stand-up collar—a wonderful coat in a collection of wonderful coats! Over a rust turtleneck, printed wool shirt, dark-brown flannel trousers. Coat (Motta suède), about $800. Bonwit Teller; Neiman-Marcus; I. Magnin.

HELMUT NEWTON

The wrappiest right: **Givenchy's** wide, swirly, over-the-head poncho cape—the easiest cape to wear! Green tweed faced in green grey wool matching tweed pinafore-dress and loden green turtleneck underneath. Tweed fabric by Dumas Maury. Cape, about $250; dress, about $225; sweater, about $85. Bergdorf Goodman; Hutzler's; Higbee's; Jacobson's; Sakowitz; Frost Bros.; I. Magnin; Frederick & Nelson.

THE READY-TO-WEAR COLLECTIONS FROM FRANCE

THE NEW COUNTRY MOOD FOR DAY

Coverings with the ease and dash you think of as strictly country—to wear this year in any city in the world....

THE NEW COUNTRY MOOD FOR DAY

BIARRITZ

A short drive from Biarritz—nothing is far away in Basque country—lies the fishing village of St.-Jean-de-Luz (both pages). The winding, massive sea wall (below) has stone steps leading down to a wonderful beach. A series of stepping-stone bridges connect houses across the road to the wall—and the beach.... Other St.-Jean-de-Luz discoveries: the church where Louis XIV married Marie-Thérèse in 1660... a curious rectangular lighthouse in the middle of town... fishing boats painted in super-brilliant blues, greens, reds....

The hooded duffel coat, *far left:* a dream of a coat from **Patou**—narrow, unlined, in double-faced honey wool—the softest, lightest coat. And the warmest! Of Facques fabric. Great way to dress for a cold rain, *left*—from **Courrèges,** a thin oyster poplin raincoat with tiny-check lining. Underneath, his hooded zip-front blouson sweater in tweedy beige and white, soft honey corduroy pants—extra easy! Coat, about $350. Sweater, about $120. Pants, of cotton, about $115. Courrèges Boutique, New York; Chestnut Hill, Mass.; St. Thomas; San Francisco; Beverly Hills; Costa Mesa, Calif.; Montreal; Quebec City. One of the smash new layered looks all of Paris was talking about, *right*—**Kenzo's** striped hooded sweater-dress in stone-and-Bordeaux knit with his side-buttoned Bordeaux corduroy skirt worn on top, stone-knit stockings, boots, goggles—fresh and free-wheeling! Dress, of wool, polyester, cotton, and acrylic (Warnier David fabric). About $80. Cotton corduroy skirt (Cantoni fabric). About $75. Late Sept., at Bloomingdale's; Kaufmann's; I. Magnin. These Biarritz pages, hair by Jean Marc Maniatis; makeup, Daniel of Max Factor.

HELMUT NEWTON

Hoods!—hooded coats, sweaters, dresses. Hoods were everywhere this year—and they looked terrific (we don't have to tell you how warm they are...how good they feel on)....

What makeup can you wear with grey so that your skin glows? How not to wash out with loden? Disappear into black? Clash with red? We've taken six of this season's most difficult fashion colors and worked out makeups to wear with each. Use them as guidelines.

Makeup

the accessory that makes fashion colors work

Some fashion colors lend themselves to almost any makeup color. White and beige, for example, can take to mauve or peach, bronze or red, depending solely on your preference of the moment. But the new fall fashions—whether earth-toned and stone-colored or vivid and deep—demand a much more careful editing of your makeup shades. It's a color game that's fun to play—and easy to win as long as you know the rules.

Rules of the color game

Heidi Morawetz, who created the makeup here and on the following two pages, is a great believer in the importance of skin tone as a base for effective makeup. The foundation she prefers for evening—you can see it on the face at right—is ivory and matte. With this method the face can be contoured with highlight and shadow. Shadow is almost never used alone. It is either blended with another color or emphasized with a brown or black liner. Again, this creates a dimension that makes eyes appear large and smouldering. Lip, cheek, and nail colors are all from the same color family (for example, red, rust, or pink) but never exactly match, an effect that adds just the right note of variety and excitement.

Tricks that make it happen

- Since highlighting tends to bring forward an area, avoid it if your lids are thick or puffy. Instead, keep to relatively deeper toned shadows with matte finishes—frost, too, will create a highlight shine.
- Never draw a continuous line on the eyelid with a pencil or liner. It looks harsh and artificial. Instead, make short up-and-down strokes side by side and blend together with a cotton swab. This gives a smoky muted effect instead of a glaring one.
- If you have bags under your eyes, use a dark line right under lower lid to give emphasis to your eyes rather than attempt to conceal the bags with cover-up creams.
- Remember that underlining both lips and eyes helps give them a powerful emphasis.

Use color to sculpture your face

STEP 1. Color cheeks with cream, gel, or pencil. This creates the basic form.
STEP 2. Apply a light dusting of transparent powder and brush off surplus.
STEP 3. Using a powder blusher, add color to the hollow of the cheeks.
STEP 4. Add a pearly highlight on the cheekbones to catch light.
STEP 5. Powder again and brush off to smooth finish.
STEP 6. Put powder blush under chin for a shine of color.
STEP 7. Put just a touch of the same blush along sides of nose. Remember to do it lightly.
STEP 8. Take just a touch of highlighter and blend it on the bridge of nose between eyes and blend it out onto forehead.
STEP 9. Dust some blush (the same shade as cheek blush) into hairline at temples.

THINGS TO REMEMBER

skin
- Keep it pale and matte.
- Use transparent powders—better pink tones than yellow ones.

cheeks
- Let them be pinked and berried.
- The blush is burnished, not shiny.
- Avoid sienna and yellow.
- The strongest color accent is in hollow of cheek, not on "apple."

eyes
- They should be smouldering.
- Underlined softly along bottom lid—always smudging line to soften.
- Move shadow and line up in wings toward hairline, never down or out.
- No line of shadow in crease of eyelid.

lips
- Always a Chinese-lacquer shine.
- Underline lips to project mouth—but never with obvious line, always blended in.
- Touches of pearlized white just above dip of upper lip, or at top center of lower lip.

nails
- Never the same shade as lips—just slightly off. Sometimes deeper, sometimes paler, sometimes brighter, but never matching.

At right, a face brushed with Porcelain Beige Flawless Finish Sponge-On Cream Makeup; cheeks burnished with Red Torchlight Cream Rouge; on the eyes, Antique Gold Pearlspun Eyeglaze, rimmed with Soft Black Creative Coloring Pencil; lips shining with Madly Melon Naturally Moist Lipcolor, all by Elizabeth Arden. Hair, Christian Quinet of Cinandre.

FRANCESCO SCAVULLO

WITH RED IN THE EVENING, START WITH AN IVORY FOUNDATION.

cheeks
berry red

eyes
black

gold

lips
poppy red

nails
scarlet

Makeup by
Elizabeth Arden



BLACK FOR DAY NEEDS AN IVORY BASE—NEVER A BEIGE OR BROWN.

cheeks
rose pink

eyes
pearl or ivory to highlight

charcoal

lips
ruby

nails
wine red

Makeup by
Estée Lauder



FOR RUST, USE EITHER A TAWNY FOUNDATION OR A HONEYED ONE.

cheeks
orange red

eyes
taupe

red brown

ivory

lips
terra-cotta

nails
burnt orange

Makeup by
Max Factor



FOR GREY, USE A BEIGE BASE WITH A SLIGHTLY PINKED TONE.

cheeks
carnation pink

eyes
black

slate grey

highlight with pinky beige

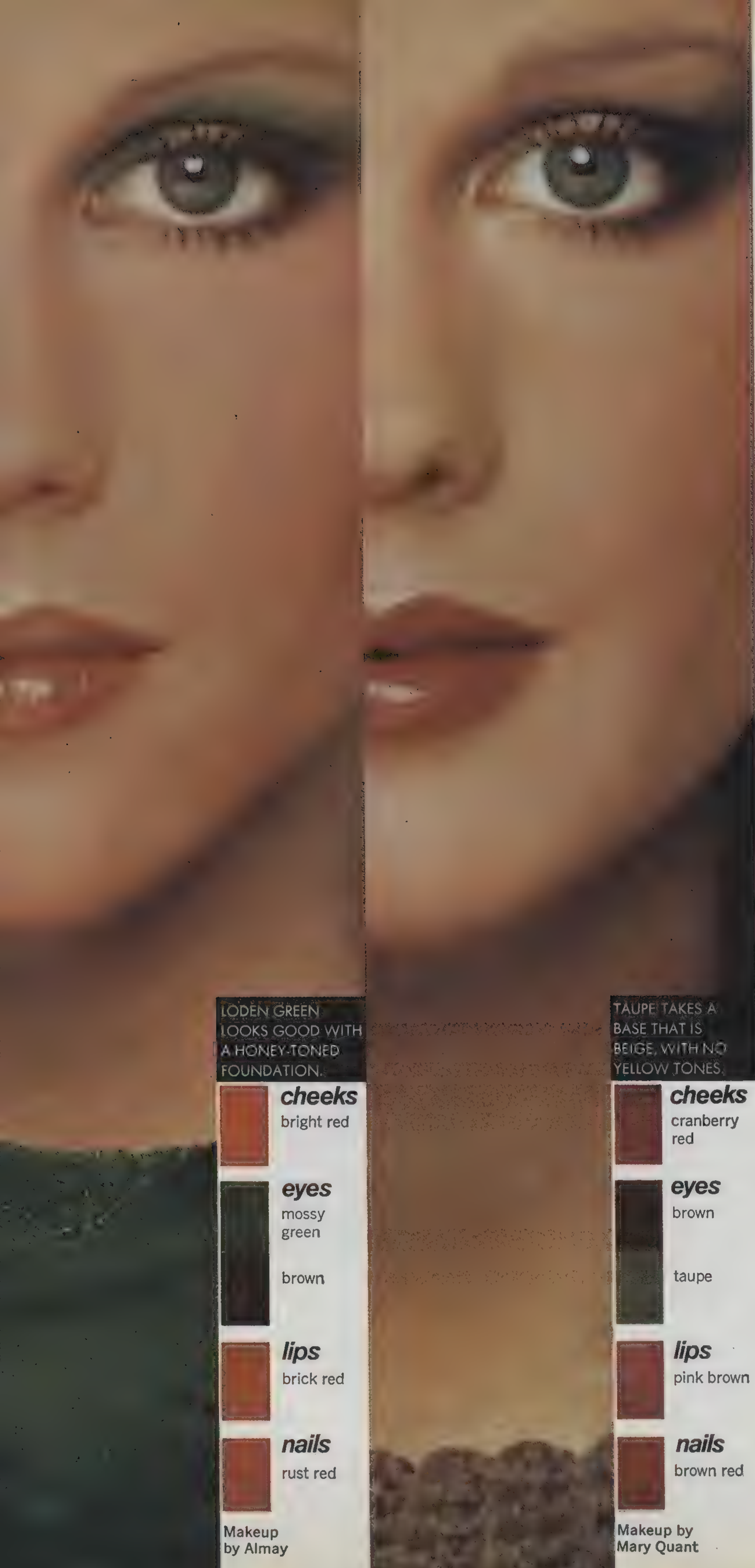
lips
coral pink

nails
bright pink

Makeup by
'Ultima' II/
Charles Revson

The makeup you can't get by without

It smokes your eyes, pales your skin, and shines your lips. Color can go smoky or bright, subtle or strong—what's important is creating the right combination. With it, color can make your face the most important element in your fashion look.



There's an interesting balance between light and dark in the faces at left. By adding highlight for emphasis and darkening shadows for depth, Heidi Morawetz brings every feature into a sharper, more beautiful focus. Her method for making up eyes is as simple as it is successful.

STEP 1. Be sure to put some foundation on your lids so the color you apply can be easily blended.
STEP 2. Put color on lid and blend up and out (winging up, never down) with a cotton swab.
STEP 3. Add liner and smudge gently.
STEP 4. Curl eyelashes.
STEP 5. Apply mascara, separating lashes between coats with a clean eyelash brush.
STEP 6. Clean any mascara smudges with a dampened cotton swab and check to make sure shadow and liner blend well.
STEP 7. To contour lids, add touch of ivory or pearl highlighter at center of upper lid.

For more on these makeup looks, see page 58.

FRANCESCO SCAVULLO

A technique for releasing tension

INSTANT

THE BIG RELEASE (2 minutes) You should prepare for this exercise by breathing deeply for 30 seconds. Let yourself become very quiet and inward. Balance both hands on head. Place second and third finger of one hand on either side of cord running from base of skull to spine. Hold for one and a half minutes, gradually pulling head down. While you continue to breathe deeply [illegible] down along the spine, you should experience a feeling of relief or energy flowing out from





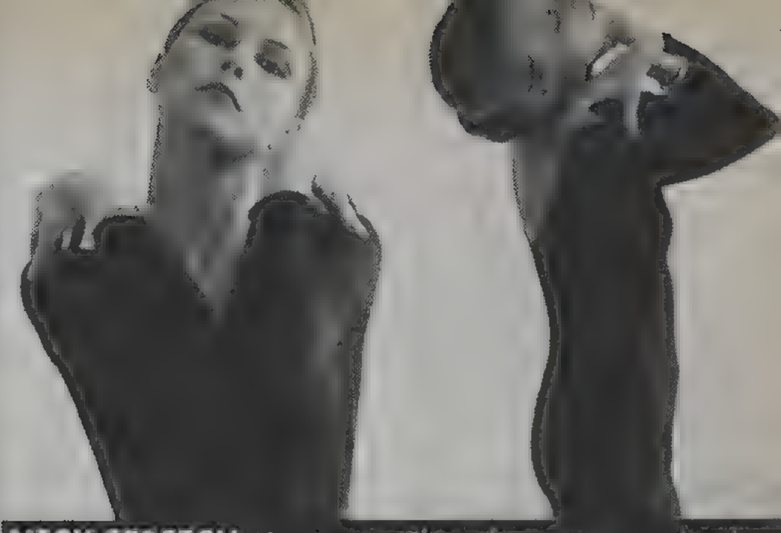
ARM ROLL (90 seconds) Keep shoulders down and rotate left shoulder. Let arm gradually move into full swing. Change arms. Do 10 times on each arm.

HEAD ROLL (90 seconds) Start with deep inhalation. Slowly rotate head from left to right. Make a complete revolution, feeling muscles in neck and shoulders. Do very slowly twice in one direction, then reverse.

CHIN TILT (1 minute) Inhale and elongate body. Gently tilt chin down, stretching muscles along length of spine. Slowly tilt left ear to left shoulder. Repeat, tilting right ear to right shoulder. Always keep shoulders down.

SHOULDER ROLL (45 seconds) Hold arms out. Roll shoulders forward, with back of hands to front. As shoulders roll back, wrists open, palms are front and chest is open. Head slightly back, neck relaxed. Exhale with forward roll, inhale with back roll. Do five times each direction.

BEAUTY NOW



NECK STRETCH (1 minute) Place fingertips on shoulder joints, elbows together at chest level. Drop chin to chest, rotate head to right. Graze chin across shoulder, then circle head back with chin pointed at ceiling. Graze chin past left shoulder and return to starting position. Repeat, moving in opposite direction.



THE DANGLE *above and right* (1 minute) Legs straight and apart, hang body over from waist so head becomes a weight at end of spine. Dangle and sway from side to side for 45 seconds. Using abdominal muscles, slowly lift one vertebra at a time. Do once only.

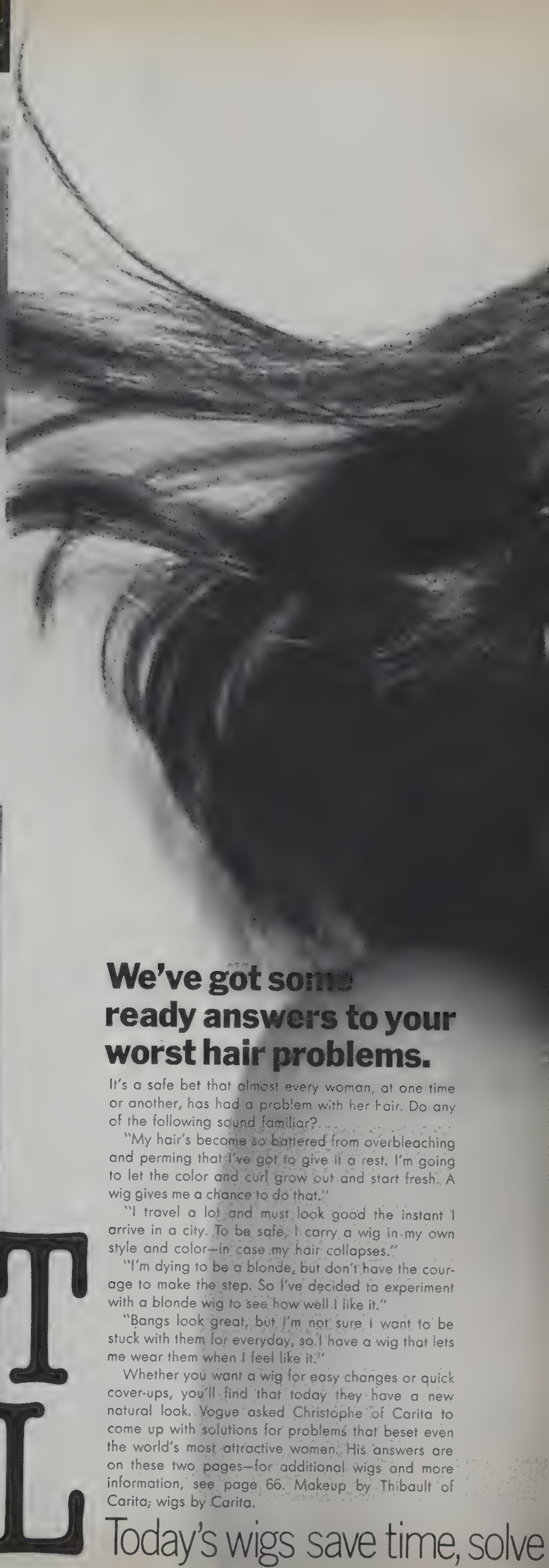
We're not claiming that these exercises—illustrated here by Cornelia Sharpe—are going magically to make all your problems disappear. What we do know is that in only a few moments they are able to loosen and relax tense muscles and tendons to such a degree that you immediately feel better—more relaxed, more able to deal with those problems, as well as with anything else that happens to cross your path. Taken from the Lotte Berk method, the exercises can be performed anywhere, at any time. Since they have been designed to release tension, they both relax and energize the system. If you have difficulty sleeping, for example, they will help your body to slow down. On the other hand, if your energy is blocked by taut muscles, they can free that energy to give you a revitalized mind and body. For additional exercises from the unique Lotte Berk method, we recommend reading *Awake! Aware! Alive! Exercises for a Vital Body*, by Lydia Bach. Hair, Jacques of Cinandre; makeup, Ariella.

RELAXATION

THEO

FIGHT FRIZZ "I have hopelessly frizzy hair, which is all very well when I want to look sporty," says Vibeke (below), "but forget it when I want something else." For her, Christophe chose a sleek straight wig (right) that moves easily and always looks natural.





INSTANT REVIVAL

We've got some ready answers to your worst hair problems.

It's a safe bet that almost every woman, at one time or another, has had a problem with her hair. Do any of the following sound familiar?

"My hair's become so battered from overbleaching and perming that I've got to give it a rest. I'm going to let the color and curl grow out and start fresh. A wig gives me a chance to do that."

"I travel a lot and must look good the instant I arrive in a city. To be safe, I carry a wig in my own style and color—in case my hair collapses."

"I'm dying to be a blonde, but don't have the courage to make the step. So I've decided to experiment with a blonde wig to see how well I like it."

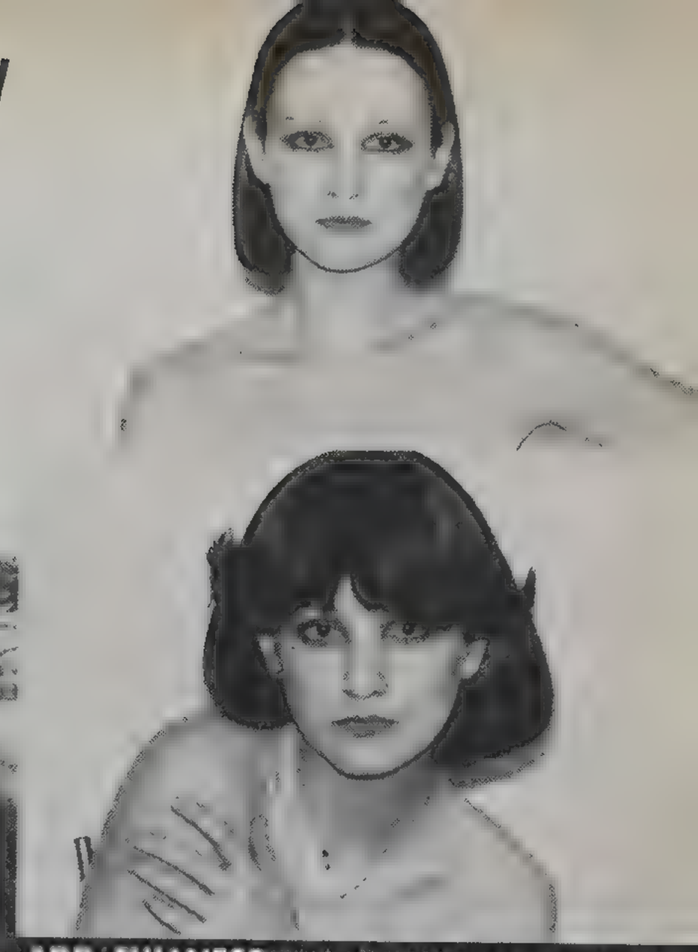
"Bangs look great, but I'm not sure I want to be stuck with them for everyday, so I have a wig that lets me wear them when I feel like it."

Whether you want a wig for easy changes or quick cover-ups, you'll find that today they have a new natural look. Vogue asked Christophe of Carita to come up with solutions for problems that beset even the world's most attractive women. His answers are on these two pages—for additional wigs and more information, see page 66. Makeup by Thibault of Carita; wigs by Carita.

Today's wigs save time, solve

BEAUTY NOW



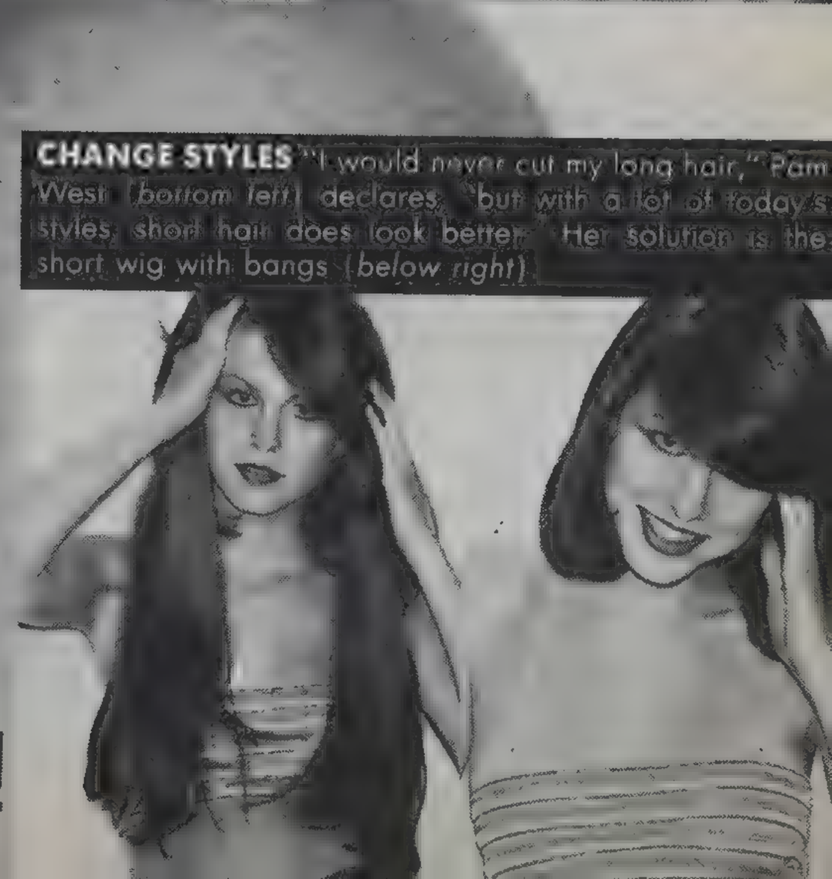


ADD FULLNESS Isabelle Weingarten (*top*), whose hair is very fine and limp, says, "A wig (*directly above*) gives me the body and fullness I need, especially in the evening."

TRY BANGS "I can do a lot with my thick curly hair," says Alva Chinn (*below left*), "but sometimes it doesn't have the smooth, silky texture you need for bangs." Since Alva's own hair is not black, Christophe selected a deep brown wig (*below right*), perfect with her golden skin.



CHANGE STYLES "I would never cut my long hair," Pam West (*bottom left*) declares, "but with a lot of today's styles, short hair does look better." Her solution is the short wig with bangs (*below right*).



problems, look like the real thing–sometimes better!

STEVE HIETT

Your body has rhythms that affect your moods, health, total well-being

BY GAY HART GAINES

According to many scientists, the key or "keys" to our ever-changing nature lie in our own endogenous biologic rhythms, or biorhythms, which exist in every metabolic function—heart rate, cell division, and so on. They might well explain why you have good days and bad days for no apparent reason; why you're sometimes consumed with energy and other times lethargic; why you suffer jet-lag "suddenlys"—suddenly you're so tired you could drop.

Although we may appear outwardly constant, we are continuously, rhythmically changing from one hour of the day to the next. Body rhythms which repeat themselves every 90 to 100 minutes are called short-term or "ultradian" rhythms. The most well-known example of 90-minute cycles occurs during sleep. The rapid eye movement (REM) periods of sleep occur rhythmically in healthy adults about every 90 minutes. The sleep cycle is measured from REM stage to REM stage. Many phenomena such as hunger pangs, fluctuations in sleepiness, alertness, and daydreaming have all been shown to have 90-minute swings throughout the day.

For our purposes we are primarily interested in circadian rhythms (which mean "about a day" from the Latin *circa dies)*—that is, longer cycles which are reproducible from day to day in terms of timing of major ups and downs. For example, your temperature may fluctuate as much as 2° Fahrenheit in twenty-four hours, dependably low at one body time, high at another.

When it's high, you probably feel ready for action; when it's low, you may drag. Body temperature for "larks" is already high when the alarm rings, but it may take "owls" three hours to reach the same level. In our nine-to-five world no wonder some people desperately cling to the coffeepot in hopes of gaining a spark.

Why Biorhythms Matter to You

"We must conceive of ourselves as having a dimension not only in space but in TIME," said Dr. Franz Halberg, professor of laboratory medicine, pathology, physiology, and biology at the University of Minnesota, and director of the Chronobiology Laboratories (study of biorhythms). This is no easy task. We cannot *see* internal rhythms or time structures, although we may be aware of both from the way we feel. Our bodies are never frozen at some arbitrary point in time. A blood-pressure reading in the morning might be within what physicians commonly accept as "the normal range" (time unqualified) of say 110/70 to 130/85. In the afternoon the same subject may exhibit pressures high enough to indicate hypertension. If you always have your annual physical in the morning, this "odd-hour hypertension" could go undetected.

Alcohol, as another example, has more "punch" in the morning than in the evening. Experiments with ethanol ingestion by Dr. Erhard Haus, chairman, department of anatomic and clinical pathology, St. Paul-Ramsey Hospital, St. Paul, Minnesota, showed that "the absorption and degradation of alcohol varies as a function of time, with the highest values achieved in the early morning hours."

"Life is not a kind of static system, but a great, exciting maze of rhythms interlocking with each other," said Dr. Andrew Ahlgren, associate director of the Center for Educational Development at the University of Minnesota. Dr. Ahlgren believes that the educated person should know about biorhythms quite simply because, "they are major aspects of our existence—just as you should know about genes, atoms, and stars." Under the direction of Dr. Ahlgren and in cooperation with Dr. Halberg, a mini-course in chronobiology and autorhythmometry (the self-measurement of biorhythms) has been inserted into the regular biology course at several Minnesota high schools. As well as studying the rhythms of plants and mice, the students measured and recorded eleven of their own body functions six times a day: body temperature, pulse, systolic and diastolic blood pressure, short-term memory, one-minute estimation, eye/hand coordination, adding speed, and grip strength, as well as self-rating mood and vigor. At the end of the course, all students had personalized health cards, recorded over a two-week span of time when they were young and healthy. Chronobiologists would like to see everybody have such a "fingerprint in time."

Finding Your Body's Rhythms

Thinking of myself as an experiment of one, I entered the National Institutes of Health in

Bethesda, Maryland, on a Sunday night to prepare for a forty-eight-hour profile of Autorhythmometry. Dr. Frederic C. Bartter, clinical director, National Heart and Lung Institute in Bethesda, Maryland, and chief of its hypertension-endocrine branch, and Catherine Delea, a chemist who is head of Dr. Bartter's lab, carefully instructed me: I would assume direct responsibility for my data, performing each set of measurements when I awoke and every two hours thereafter until I retired. I would test and record temperature, pulse, eye/hand coordination (using a "nut-threading ring"), grip strength (squeezing a dynamometer), and mental dexterity (adding random numbers). I was asked to rate my mood on a scale from 1 to 7 (from depressed to elated) and collect urine samples at four-hour intervals around the clock for forty-eight hours. I would have free choice of hospital food. The hospital was responsible for analyzing my blood and urine and providing a printout of my data to be fed into a computer at the University of Minnesota Chronobiology Laboratories. My exact schedule is on page 75 of this issue.

I left N.I.H. with my own "fingerprint in time"—information collected longitudinally (over forty-eight hours), describing *my* unique "normal" values, *while* enjoying apparent health —a preventive health-care tool that could never be obtained *after* disease has set in. Thanks to computer methods, my biorhythms-in-time could be measured and seen not merely as dots on a graph but as nice, readable curves.

I continued monitoring blood pressure and temperature at home hourly for thirty-six consecutive hours (once waking from mid-sleep) to prove autorhythmometry could be incorporated into a daily routine, and to compare my findings at home with those at the hospital. The half-hourly hospital blood-pressure reading was quite variable which could be due to nervousness, excitement, or simply adjusting to the hospital routine. My blood-pressure and body-temperature readings taken at home showed distinct circadian (Continued on page 174)

DOCTOR'S CORNER

BY MELVA WEBER

CYSTITIS A healthy bladder has excellent resistance to any bacteria that may get into it. But cystitis—pain and burning in urinating, with too-frequent urges to empty the bladder—does happen. Our expert here: Dr. John Tyson, associate professor of gynecology and obstetrics at Johns Hopkins University School of Medicine.

Q. What is cystitis?
A. We call cystitis a nonspecific inflammation. Different factors may contribute to the start of the problem. The well-known "honeymoon cystitis" is an ascending inflammation. The urethra, those slender tubes leading from bladder to external orifice, get irritated and a washback of urine occurs.

Q. Are there other ways to get cystitis?
A. Yes: when the kidney excretes infection into the bladder; when the bladder's ability to empty is decreased, allowing urine to be retained; when the bladder develops polyps or outpouchings called diverticula, both of which can harbor bacteria. These are conditions that require medical attention.

Q. What to do about recurrent bouts of cystitis?
A. I'm opposed to automatic dosage with antibiotics, because the problem may not be an infection at all, but an inflammation. The treatment in those cases is to calm down the pain with an analgesic, and to flush the system with fluids. I ask the patient to drink a six-ounce glass of water every hour. Another helpful step used by many physicians is to give the patient an antiseptic medication which, with help from the kidneys, kills bacteria inside the bladder.

Q.When is cystitis a serious warning signal?
A. When you have gone through three episodes of bladder infection, it's time to go to your doctor for a thorough investigation, and you must follow all instructions.

Too often, a patient phones the doctor and says, "I'm too busy to come to the office. Please phone the pharmacist and order something for me." We doctors should not let this happen. We should insist that the patient come in for tests and treatment, and insist also that she finishes the full prescription instead of stopping as soon as the symptoms go away.

Q. What's wrong with stopping medication if the discomfort is over?
A. This is just building for a recurrence. Incomplete treatment can leave the infection to smoulder and creep upward through the lymphatic system and into the kidneys. And this can cause the serious disease pyelonephritis.

The rule on a return case of cystitis is: It's serious, lady. Go to your doctor and go through the whole course. You'll be glad you did. So will your doctor.

SUGAR YES? NO?

BY JUDITH S. STERN, Sc.D.

Why sugar gets a lot of "No's": plus an update on sweet substitutes

Sugar is a general term describing a large number of organic compounds with varying degrees of sweetness. When we think of sugar, we think of table sugar or sucrose. Sucrose, to the chemist, is a disaccharide which upon digestion breaks down into two different sugars, glucose and fructose. Glucose we know of as blood sugar, fructose (one of the sweetest) as a primary sugar in fruit and honey. Other sugars found commonly in food are maltose (malt sugar) and lactose (milk sugar). Usually sugars occur in combinations in any given food. The strawberry, for example, contains 2.4 percent fructose, 2.1 percent glucose, 1.1 percent sucrose, and 0.1 percent maltose.

Today the average American eats about 98 pounds of sugar per year, or 171,108 calories, which can represent up to 20 percent of all caloric intake.

Why do nutritionists get upset about sugar consumption? Here are four reasons:

1. Common ordinary table sugar is 99.9 percent pure. It contains no chemical additives as well as no vitamins, no minerals, no protein, and no fat. It is pure carbohydrate. Even raw sugar, sold primarily in health-food stores, is 96 percent pure and adds very little in the way of nutrients. Brown sugar (which gets its rich color from a thin film of molasses) contains trace amounts of calcium, iron, and potassium, but would hardly be labeled as nutritious. Thus, the higher the level of sugar in our diet, the lower the amounts of essential nutrients our calories are providing. For women, for example, this can mean not getting enough iron.

2. Sugar, by promoting the growth of plaque and bacteria, is a major villain in the production of dental caries. Dental caries are most prevalent in the world's best-fed populations and with those with the greatest amount of sugar in their diets. This is not a modern problem: Aristotle, writing over two thousand years ago, told of teeth being damaged by figs; the sucrose in the figs caused the damage.

3. The arguments linking sugar consumption and heart disease (atherosclerosis) are still controversial. Dr. John Yudkin, emeritus professor of nutrition of the University of London at Queen Elizabeth College, bases his case against sugar on three arguments: (1) He finds a relationship between increased sugar consumption in certain countries and increased mortality from heart disease. (2) People suffering from heart disease often eat a lot of sugar. (3) Sugar can cause certain metabolic changes such as the elevation of the hormone insulin and the elevation of blood fats (triglycerides, in particular) which may accelerate the development of heart disease. Dr. Yudkin is so convinced that sugar is the villain, he would have it banned as a dangerous chemical! Ancel Keys, Ph.D., professor emeritus of the University of Minnesota, strongly disagrees and states that there is no direct evidence to substantiate the claim that sugar causes heart disease in the general population. (Continued on page 176)

Below: Patou's wonderful tartan shawl **(see 2)** wrapped over a coat — terrific new way to be in a coat this year!

1

newest scarf—a knitted triangle

2

key covering—

knitted gloves

3

knitted head coverings

4

5

the large square to wrap . . . and wrap

6

7

the shawl wrapped

luggage brown—

key accessory color

8

9

10

11

12

13

14

the soft-wrapped waist

Crushes of super-soft leather wrapped, tied, the ends just tucked in. For day, *above*, Saint Laurent's buttery, stitched suède sash in luggage. *Below*, to wrap a tunic or caftan at night—his crush of gold kid sash.

The belt for pants and skirts—the narrow, textured luggage belt. . . . **8.** The thinnest—two-tone strips of luggage leather twisted together. Hermès. . . . **9.** Saint Laurent's double-buckle luggage suède belt. And **(10)** his narrow smooth luggage-leather belt. . . . **11.** The woven leather belt—key texture!—with a woven leather buckle, from La Bagagerie. . . . **12.** The great cold-weather boot—the classic riding boot in supple dark-luggage leather. Charles Jourdan. . . . **13.** The two-toned flat for pants—luggage-and-russet leather, grosgrain lacing. Charles Jourdan. . . . **14.** To wear with skirts and dresses, a beautiful Burgundy-and-grey strap shoe with a high heel. Christian Dior.

AUGUST

FINDS

What to wear with what—this year's key accessories...

. . . that make all the new sweater looks work, from the narrow luggage belt you want for day to the bold new look of a neckring at night. Everything from France—here and ready right now!

1. New scarf to own—the soft sweater-knitted triangle to tie at the throat. From Vera Finbert. . . . **2.** Newest way to wear a sweater and skirt—wrapped in a big, soft wool tartan shawl—the key covering! From Patou. . . . **3.** Sweater - knitted gloves from Ungaro—to wear with, **4,** his knitted caps. . . . **5.** New head covering—Givenchy's soft knitted triangles to wrap and tie. . . . **6.** Thin 35″ squares of cashmere and silk from Givenchy to wrap everywhere! . . . **7.** The largest, softest scarf to wrap—Saint Laurent's 36″ crêpe de Chine squares.

15. The largest—a portfolio-size tote with skinny strap—perfect for holding a second, smaller bag. . . . **16, 17.** Two soft small pouches to slip over your shoulder, on a belt, inside a larger bag. . . . **18.** Texture!—the luggage envelope with strips of "tortoise." . . . **19.** Roomy two-tone luggage envelope. All bags, from La Bagagerie.

the super-supple luggage bag

The perfect belt for a black cashmere sweater and pants: Saint Laurent's narrow gold belt **(20)** with black suède piping. Or **(21)** his black suède belt with gold piping. For browns, grey—the gleam of gold: Saint Laurent's soft gold kid sash **(22)**—to wrap as shown, *opposite*. And the news of textured gold—the woven evening belt **(23)** from La Bagagerie. . . . Instead of a dangling necklace—the bold, clean look of a silk-cord neckring that sits right on the collarbone. Saint Laurent's silk-cord neckrings: **(24)** black with tiny rhinestones; **(25)** black with gold tubing and double gold disc. . . . **26.** Givenchy-sensational!—strips of black silk cord held by a large hammered gold medallion. . . . **27.** The perfect neckring at Saint Laurent—thick coils of silk cording wound with gold, gold button closing. . . . At Lanvin, the flat neckring that curves right to the throat: **(28)** the glow of burnished gold with black; **(29)** a dazzling flash of rhinestones with gold. . . . **30.** To wrap a sweater: Saint Laurent's oblong white cashmere-and-silk scarf, black-striped. . . . **31.** The look of a shawl at night—the rose-patterned challis shawl—a knockout with black! Saint Laurent.

sweater dressing at night...

what to wear when you're

ALBERTO RIZZO

Details, stores, page 175.

WHAT GOES UNDERNEATH



The first thing that's key about the bras and other bits of prettiness on these two pages is that they . . . are . . . *smooth*. In a year when sweaters are *the* tops, nothing could be keyer! All the bras close in front, so you don't have any funny little bumps in the middle of your back. (A front-closing bra is also the easiest to get into and the best bra for plunging necklines.).

UNDER-SWEATER DRESSING FOR DAY

Above, three of the best little everyday bras around—extra-smooth (under sweaters, they disappear) and all-stretch, so they give you light comfortable support plus all the moving-around ease you could ask for....Left: **A slightly-wider-strap bra** *has the smoothest over-the-shoulder line...white stretch lace is the prettiest way to have it. By John Kloss for Lily of France; nylon and Lycra. About $7.50. At Lord & Taylor; Neiman-Marcus; Bullock's. Center:* **The smoothest!**—*the perfect basic bra, from Rudi Gernreich for Lily of France: sheer, seamless, with spaghetti-thin straps. Buff-colored molded Enka Crepe-set nylon and Lycra; about $5. At Saks Fifth Avenue; Jordan Marsh, Florida; Hudson's. Right:* **Very feminine, very lacy**—*and still one of the smoothest of smooth stretch bras! Donald Brooks' white lace bra for Maidenform; nylon and Lycra. About $7. Late August, Lord & Taylor; Hudson's; Bullock's.*



The new irresistibles

Instead of a slip (no way these can ride up), instead of a bikini (no bind lines), even instead of a nightgown—the lacy little camisoles and shorts that are the nicest things to happen to lingerie in years! Above: **Pure deliciousness** *from Christian Dior—pale, pale flowers on silky ivory, with tiny lace-edged hems. Of Qiana nylon. Top, about $18; shorts, about $10. Saks Fifth Avenue; Montaldo's; Hudson's. Below:* **The prettiness and ease** *of stretch lace straps and edgings on a little camisole and shorts. Pale beige (the under-everything color), by Olga; Antron III nylon. Fitted top, about $6.50; shorts, about $7. Saks Fifth Avenue; Hudson's; Sakowitz. Both pages: hair, Christiaan; makeup, Ariella.*

STEEN SVENSON

EXTRA-PRETTY AT NIGHT



Minimal!—a wisp of sheer white lace from Vassarette. Rayon-and-Antron-nylon bra, about $6. Saks Fifth Avenue; Higbee's; Frost Bros.



One of the prettiest ever—sheer ivory Chantilly lace scalloped at the edges. By Flair; cotton and nylon. About $9. Bloomingdale's; Filene's; Bullock's.



When you want an opaque bra—the thinnest peach satin, edged in écru lace. By Flair; Qiana nylon. About $8.50. Bloomingdale's; Wanamaker's; Joseph Horne.



The softest—and a bit more support: blush-pink stretch crêpe and lace, stretch lace straps. Vassarette; Enka crêpe and Lycra. About $7. Bloomingdale's; Higbee's; Bullock's.



Extra sleek

The light stretch of a pretty all-in-one—the most effective all-over smoothing! ...Above top: *Bare sides, bare back, and just enough Lycra to hold you*...lightly. *Champagne all-in-one with a sheer lace halter top, by Formfit Rogers. Of nylon and Lycra. About $12. At Henri Bendel; Maas Brothers; Frost Bros.* Directly above, *Rudi Gernreich's new twist on body-dressing—a beige T-shirt-suit that works as a layer under other tops* and *has a little bra- and bottom-shape molded in, so it gives you a lift in* all *the right places! Rudi Gernreich for Lily of France; Enka Crepeset nylon and Lycra. About $22. At Saks Fifth Avenue; Hudson's; Nordstrom's.*









EXTRA SUPPORT

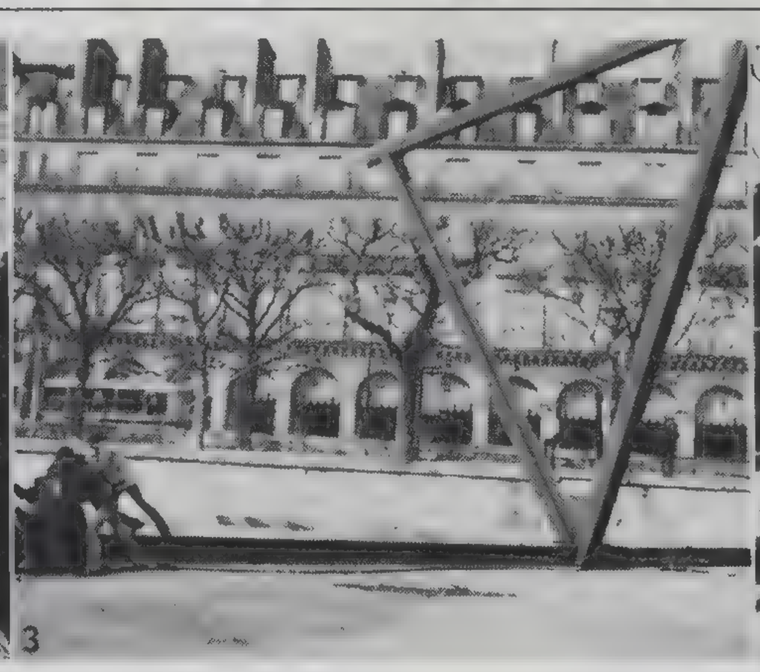
...the idea is to have as much support as you need, in the lightest, prettiest way. *Top left:* **The smooth white stretch lace bra** that has a surprising amount of support—because it has a little firmness to the stretch. By Jantzen; nylon and Lycra. About $8. At Bloomingdale's; Carson Pirie Scott; Diamond's. *Top right:* **Support on the inside**—a thin, soft layer of fiberfill covered with sheer white lace. By Gossard; nylon, Lycra, and polyester. About $6. At Macy's; Hudson's; Sakowitz. *Bottom left:* **For the woman who likes an underwire bra,** a find—Vanity Fair's pretty beige lace bra with straps that also crisscross or halter. Antron nylon and Lycra. About $8.50. Lord & Taylor; Filene's; Bullock's. *Bottom right:* **The smoothest, lightest support**—Jantzen's seamless stretch bra comes in a spree of soft shiny colors—this is mocha. Of nylon and Lycra. About $7. At Altman's; Hudson's; Bullock's.

By Barbara Rose

ART SHOCK IN PARIS


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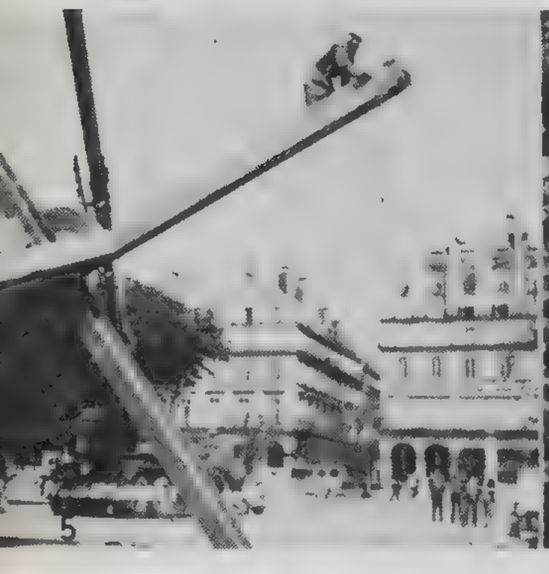

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Mark di Suvero's soaring sculptures of Burgundian steel scandalize in the staid Tuileries

Not long ago, Parisians wandering into the Tuileries gardens were astonished to see—for the first time in history—modern sculpture dramatically contrasted with Maillol's familiar classical nudes. These modern sculptures were five works by Mark di Suvero, all over thirty feet high, executed during the past two years in Chalon-sur-Saône in a unique cooperation between this contemporary sculptor working in industrial materials and workers and steel suppliers of the Burgundian industrial town.

1. In Chalon, where I went to make a film about Mark di Suvero with François de Menil for New York's Whitney Museum of American Art (Di Suvero works will be shown there in the fall), Mark touts *bourgogne aligoté*, local white wine. **2.** Mark, who does everything by hand (unlike artists who have factories fabricate their sculpture), at work on "Mon père, mon père," his memorial to his father and (**3**) its installation at the Tuileries. **4.** Maria Teresa, the architect Mark met and married in Venice, scolds him for chancy climbing.

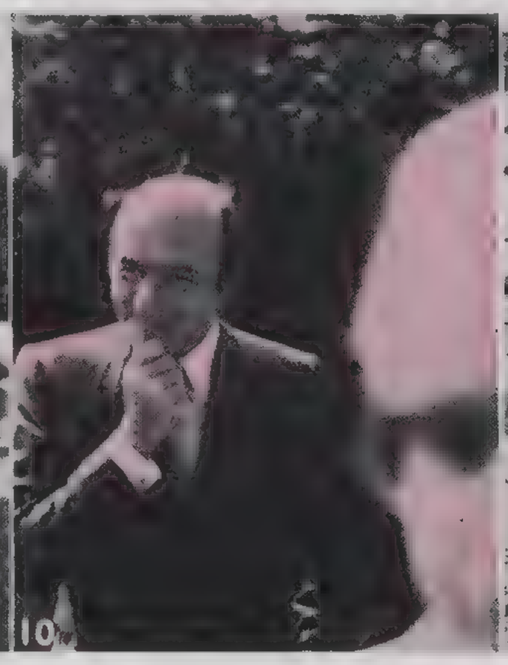

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5. While Maria Teresa's back is turned, Mark climbs out on the "wing" of "Ave," a piece that may wind up at the Dallas Museum of Fine Arts. The risk is necessary for him to loop the high-tension wire that will help to keep the sculpture in balance. Like the other four works in the Tuileries, "Ave" was made in Chalon. **6.** Maître Saltet, the *architecte en chef du Louvre* and Tuileries' superintendent, helped Mark select sites for the sculptures, which weigh thousands of pounds. **7.** Puzzled Parisians are not quite sure what to make of Di Suvero's rusted-steel "Ange des orages" (Thunderstorm Angel). The people of Chalon voted to keep this work as a permanent monument in their public square (after this Paris showing)—a gift from the artist in gratitude for their help and support.

8. Mark and Michel Guy, Secretary of State for Cultural Affairs (who made this Tuileries exhibition possible), drink *bourgogne aligoté* brought for the *vernissage* by Jean Lenoir in wooden kegs from his Chalon vineyards. **9.** François de Menil catches on film the retreat of a woman who tried to hit Michel Guy with her pocketbook. Now, *this* is really art criticism! She said that with such great artists around, the work of this foreign imposter (Di Suvero) should not be shown in the sacred Tuileries. **10.** "Critic" vanishes, Michel Guy smiles. **11.** Frank Lloyd, head of Marlborough Galleries, asks if the sculptures are salable. The answer is no. Di Suvero did all the work, materials and machines were donated by the people of Chalon-sur-Saône; work is for the public—not a gallery.

Standing next to Lloyd are Ron Kitaj, an American painter who lives in London; David Hockney, an English painter who lives in Paris. Hockney, who is wearing a Panama hat, asked whether the sculpture could fall on him—work looks as if it could but is well secured. **12.** Marcel Evrard, director of the *Centre National de recherche, d'animation, et de création pour les arts plastiques* at Le Creusot (the town next to Chalon) talks to E. L. L. de Wilde, director of the Stedelijk Museum in Amsterdam. Evrard is proud of his matchmaking—he helped Mark to find a factory and materials in Chalon. **13.** At her party after the opening, Baronne Minda de Gunzburg shares champagne with Jean Lenoir—still dressed in his white work coveralls. Party ended with Mark's taking a sunbath in the garden.

TIMOTHEA STEWART

Iran's Shahbanou, Farah: "We buy carefully. We don't have money to throw around"

BEING AN EMPRESS

(Continued from page 134)

For women, a campaign that passed laws giving them the right to vote and hold office.

"We need the energy of our women," says Farah. "If we have more women in important positions today, it's because we need them so much.

"It's been a challenge for our women to show that they are able to do something, that they are capable of the responsibility that is given them. In the beginning, we tried to help them to get into important positions. We encouraged them to participate. Now, it's working by itself.

"We still have problems: to have equal pay for equal work, or to give women more opportunities for higher positions. Our big problem now is education."

The thirty-six-year-old Empress studied in Iran, as a young girl, and in Paris, at architecture school—a remarkable feat for a young woman in the 1950's. "I'm really very grateful to my mother, because even in my time it was not so easy to send girls abroad for study. Especially in my family. You know, girls were too much kept in those days. Then suddenly, Paris . . . a girl, alone!"

For her four Royal offspring (Princes Reza and Ali Reza, Princesses Farahnaz and Leila), education still isn't a magic-carpet ride. "I want them to be as natural and normal as possible, but this is not easy. I sent one of my daughters to ballet school, and she loved it; but the other girls made such a fuss that she was terribly uncomfortable and didn't want to go back.

"My husband and I want our children to feel secure and to stand on their own feet. I want them to be able to live, no matter what happens.

"Sometimes it's difficult because one gets tired. And then this balance between my life as a queen with my responsibilities and my children, my home. I don't have time to see enough of my children, sometimes, and I feel guilty that way. If I'm too much with my children, I feel guilty the other way because I have so much to do.

"You don't belong to yourself anymore. My smile must always give courage to others, must always create an ambience of work and positiveness. Sometimes I may feel depressed or negative or pessimistic, but you can't show this. To nobody, not ever. My husband is the only person that I could talk to about a problem. But I feel bad afterwards, because he has so many problems of his own."

The Shah's problems/concerns include an open-throttle drive for national development, a growing power-stance in the world's economic community. "I think many countries," says the Empress, "are looking to see what we are going to become with this sudden progress and with the natural wealth that we have. There's a new life coming to Iran, new facilities for our people to grow.

"The whole world seems to be coming to Iran to sell us things. But we know what we want, and we buy carefully. We don't have money to throw around."

One thing that Iranians are buying these days is art: the antiquities that past generations had taken from Persia or sold abroad. The Royal family are prime movers in the project; and, while they may not be flinging their petrodollars about, reclaiming ancient national treasures is a costly proposition.

"It is so important to educate our people in what we have had. For many years, nobody paid so much attention to culture and art. Today, we have the material possibility of creating the cultural centers which are so important. There has been a change, you know; we are losing a little bit of our own identity. We have to know who we are, and try to keep at least the good side of our tradition and culture."

Farah works to promote Persian handiwork and designs; her clothes are made from rich Iranian silks. "I like to encourage our own handicrafts. We have beautiful needlework, brocade, crocheted things. I wear my clothes over and over, and then I have many friends to pass them on to."

Art is more than a national policy, it's a full-fledged passion for the Empress. For birthday and anniversary gifts, she forgoes jewels (claiming they aren't "contemporary") and asks her husband for paintings. "I often pick them out myself in advance. I'd love to own a Cézanne or a Salvador Dalí, but they're too expensive. We can't touch them."

Paintings may be fine for an Empress, but what can you buy for the Shah—Light of the Aryans, King of Kings? Farah searches for a drawing he might like, or sketches one herself.

The Royal children have no such quandaries. Like any enterprising kids down the block, they understand what an Imperial offering really is. They give their father a tie, toy plane, or hand-printed poem.—REPORTED BY SANDRA McELWAINE



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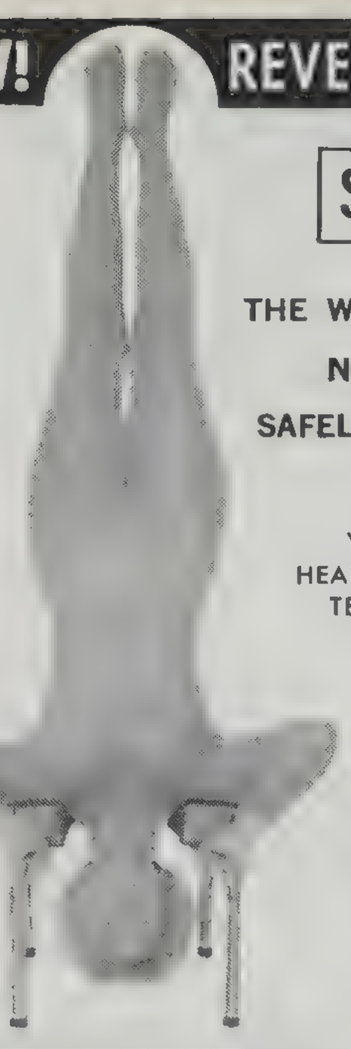
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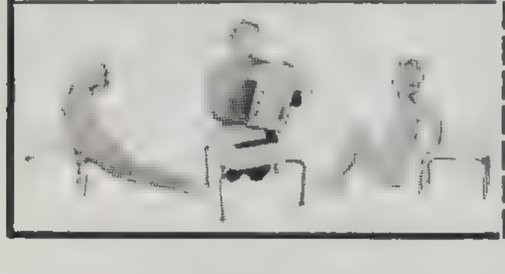
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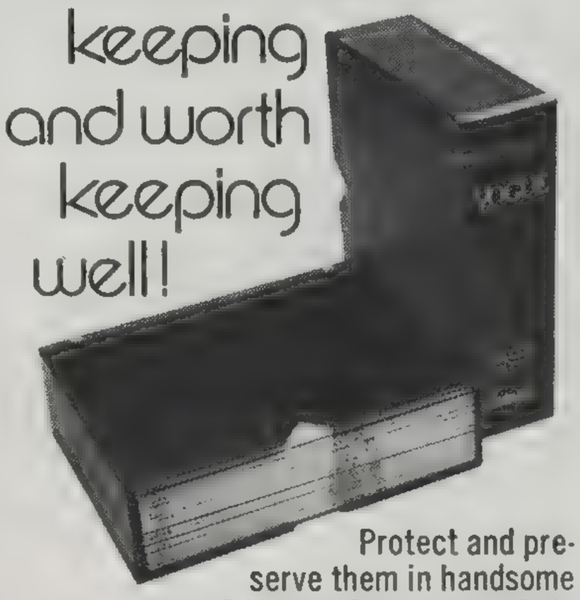


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Matisse said: "After all, drawing is the female and painting the male"

DRAWING VS. COLOR

(Continued from page 128)

the picture plane belongs to the artist. Three-dimensional space is objective; two-dimensional space, subjective. Since forms are objective and signs subjective, the drawing of Matisse takes extreme care not to break through the picture plane. Matisse's comment on his illustrations for Mallarmé's *Poésies* applies to most of his line drawings: "The drawing fills the marginless page, and thus lightens the sheet still further, for the drawing is not, as is generally the case, massed toward the center but radiates across the entire sheet." The drawing sprawls over the paper like an odalisque on a welcoming bed. Concentration at the center would make the bed collapse. Hence, focalization is avoided, or circumvented. "A good drawing is like a wicker basket," Matisse wrote. If a central figure threatens to weigh dangerously on the white sheet, its reflection—double or even triple—in a mirror pulls it outward in the direction of, or even beyond, the border of the paper. For just as the center is the seat of three-dimensionality, the anchoring point of perspective, so two-dimensional space clings to the edges; it is there that we are least able to forget that the sheet is a surface.

Matisse entrusts his lines to the carrying power of the white paper with a confidence of which equivalents can be found only in Oriental art. The Western artist contracts, digs in; Matisse opens, spreads out, expands. Required by the logic of his esthetic quest, expansion also corresponds to Matisse's most intimate experience of life. To contract is to die. In 1941, just after his painful and almost fatal operation, he wrote his friend Rouveyre: "I told myself: would you rather be dead than suffer like this? And at once I saw the interior of a tomb, very dark and without door (there was no coffin, it was the walls of my room that had contracted): no, no, I prefer to LIVE." A drawing by Matisse is alive when the piece of paper is larger and clearer after he has traced his line on it.

Clarity also means legibility. That is why Matisse speaks of his line drawings as "signs" combining to make up a "writing." They are as abstract, in a sense, as written words: both are inscribed on a field that bears no relation to horizoned, natural space. To test this equivalence, Matisse turned toward book illustration. Gothic, Renaissance, and Classic book illustration punched imaginary windows into the page. Like the artists who illustrated Byzantine, Romanesque, or Islamic manuscripts, Matisse created images that worked on the same level as the words.

Matisse's "plastic signs" face a contradiction, however, with which the printed word is not confronted. Letters are abstract but also conventional, invariable. Their legibility is the reward of their generality and permanence. Letters have, in short, an objective character quite incompatible with the subjective function that Matisse attributes to his signs: "My line drawing is the direct and the purest translation of my emotion." To function thus, line must be totally his own, it must borrow neither from the outside model nor from an outside predecessor. "I shall not release my emotion by copying the tree with exactness. . . . I need . . . the sign of the tree. And not the sign of the tree as it exists in other painters." In 1952, he told an interviewer that he had refused to learn to play chess. "I cannot play with signs that never change," he explained, adding: "I could play, but by inventing a sign for every chess piece in the course of every game."

Impossible as this may seem—the particularity of expression and the generality of communication are fundamentally irreconcilable—that is just what Matisse attempted in his drawing. He did so by obliging his pen or pencil to react in the same stroke to every kind of solicitation: the model, his own varying mood, the change of hour, of light, the shape and size of the paper. The definitive drawing is the result of all these stresses and strains. To attain that definitive drawing, Matisse tries over and over again, either successively (the drawings then constitute a kind of film) or accumulatively (and then the definitive sign emerges from a rich charcoal humus of cancelled lines, smudgy erasures). In short, Matisse's "plastic writing" is less akin to print than to handwriting, a kind of handwriting in which the meaning of the words would be influenced by, vary with, the hand that traced them. After testing his line drawing against the printed words of Mallarmé, Matisse did, in fact, resort to handwriting on several occasions: the *Poèmes de Charles d'Orléans* and, above all, *Jazz*.

From Mallarmé's *Poésies* to *Jazz*, the book served Matisse as testing ground for his most daring inno-

(Continued on page 174)

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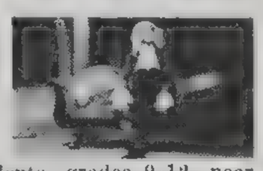
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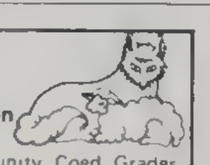
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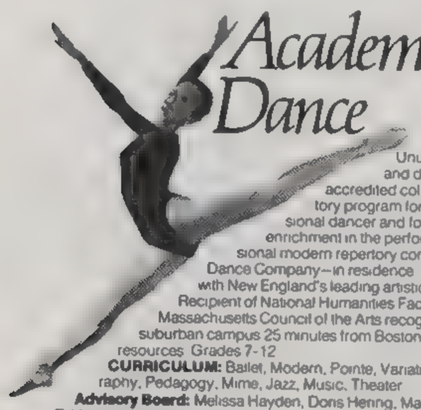
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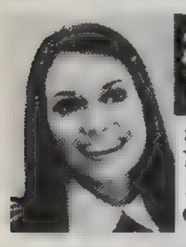
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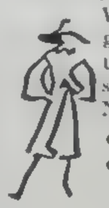


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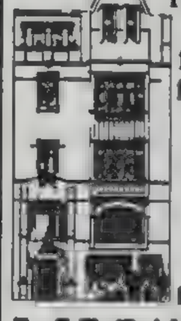
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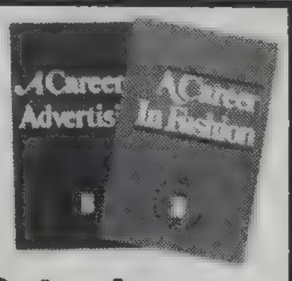
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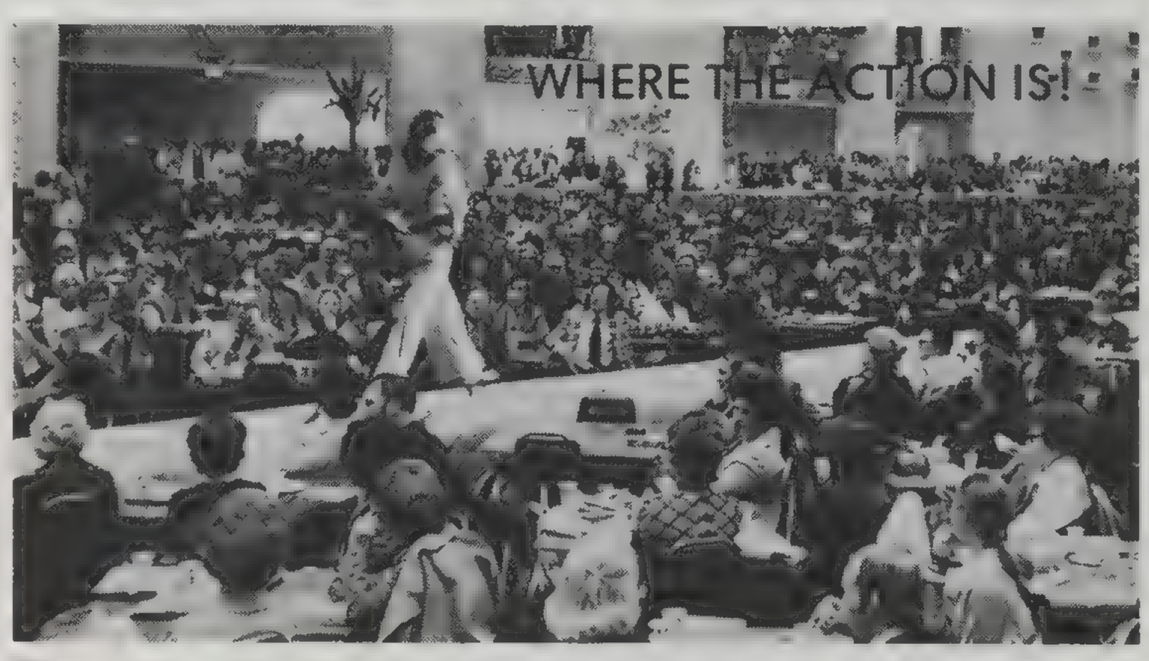


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Body temperature may represent the most basic body rhythm, reflecting the sum total of energy production . . . or loss of energy

BODY RHYTHMS

(Continued from page 161)

rhythms. Breaking once an hour for self-measurement, occasionally swallowing my pride and driving with a thermometer in my mouth; at other times pulling to the curb to check my blood pressure. Autorhythmometry is easy, but not always convenient. Motivated people could accumulate records of their own circadian rhythms for the price of renting a blood-pressure cuff, stethoscope, an accurate thermometer, and a stopwatch.

How Biorhythms Control Your Health

No single reading could possibly describe daily blood pressure or body temperature. My blood pressure fluctuated rhythmically throughout the day (from a high of 104/68 to a low of 82/62) and was most often around 96/64, low by usual standards, normal for me. Looking at a blood-pressure reading of 120/85 at a possible future date a physician might conclude it was within a normal range. Compared to my previously established record, it would be dangerously high.

Most motivation in our already complex world is to keep everything as simple as possible. It's easier to say (as I was taught) that body temperature is 98.6° for everybody if they're healthy. You conveniently can teach it the same way year after year. My body temperature fluctuated from 96.9° to 98.7° with almost clocklike regularity, lowest at mid-sleep and highest between five and eight o'clock in the evening at home, between eight and eleven in the hospital. A reading of 99° in the evening would be just about normal for me but, in the early morning, would indicate a 2° elevation, a fever.

It probably isn't the act of getting out of bed that starts you off in the morning but the rise of body temperature and serum levels of chemicals that signal your body. In the natural evolution of animals, every known species has rhythms that help them anticipate what will happen in the world around them. Dr. Ahlgren muses, "The early bird wants to wake up *before* the sun is up to get the worm!"

Dr. Bartter believes that temperature represents perhaps the most basic body rhythm, reflecting the sum total of your energy production on the one hand and your loss of energy on the other. One biologic difference between people who leap out of bed ready for action (called "larks") and those who hug the coffeepot ("owls") is probably the circadian rhythm of their body temperature. It rises more slowly in some individuals than in others.

Plasma cortisol, the "get-going hormone," falls to its nadir about the beginning of the normal rest span and starts rising a few hours after retiring. Surgery during low cortisol blood concentration in either the patient or doctor is undesirable. (Hope I'm never rushed to the hospital.)

By stepping off a plane at body's mid-sleep time, after crossing many time zones, you are asking your body to function at its daytime level when most biorhythms are at their lowest ebb. This molesting of time causes body rhythms to get out of step with one another which explains "jet lag." Biorhythms will adapt to the new local time but not all at the same rate. It could take a week or more before all rhythms are synchronized into their usual pattern. "Jet lag" involves both being up at the wrong time and desynchronization.

The Ups and Downs of Biorhythms

My rhythms in temperature, systolic blood pressure, and pulse showed closely parallel peaks and troughs. Grip strength and adding speed were also in phase with my body temperature, indicating an optimal time for mental or physical activity. My eye/hand coordination peaked late in the evening—a good time, for example, to do needlepoint.

The volume of my urine flow and potassium excretion were definitely circadian-rhythmic and in phase, peaking in the early afternoon both days. Being able to see the circadian rhythms of my blood's adrenal hormones and urine's electrolytes indicated that each system has a distinct predictable rhythm. A change in these rhythms could be the harbinger of a metabolic flaw. In the early detection of abnormality, Dr. Haus says, it is essential to have this type of measurement. "This does not imply that somebody would have to go through his whole lifetime doing self-measurements, but occasional time spans of three or four days would be of considerable value."

To the familiar quote from Ecclesiastes, "A time to be born, and a time to die; A time to plant, and a time to uproot. . . ," we might add, "A time to eat, and a time to treat, according to our circadian beat." Tests on mice and humans show that eating one large meal at the beginning of daily activities can lead to weight loss compared to no loss or weight gain from the same meal eaten before retiring—thought to be due to rhythms in metabolism and not necessarily to exercise or lack of it after eating. Similar results occur even with inactive hospital patients.

Investigators have shown senses peak at about 8:00 P.M.: eyesight, smell, taste, etc. This may be due to a drop in blood levels of certain adrenal hormones. (Good time to serve delectable dinner.)

The Best Time To Take Medicine

Chronopharmacology is exploring the possibilities of timed treatment of illness. If we are affected differently by drugs throughout the day, depending upon when we take them, the "with breakfast, lunch, dinner, and before you go to bed" prescription goes out the window.

In the treatment of cancer, the thin line between cure and kill is most commonly thought to be proper dosage. Chronobiologists believe body time must be figured into the treatment. Given at the wrong physiologic time, chemotherapy can do more damage than if the patient had no treatment at all. If the reaction of a cancer to treatment depends critically on the time of the treatment because sensitivity of a tumor to a drug shows a daily rhythm, the goal is to treat cancer when it does the least harm to the host and most harm to the malignancy.

The possibilities of chronobiology and autorhythmometry applied to all aspects of our daily lives are endless. Man, in his approach to life is sometimes disorganized, but his body operates like the rest of nature's design, in a highly organized rhythmic system. The more we understand it, the better off we'll be.

NOTE:
The biorhythms discussed here are *not* related to the theory that everyone has three invariable "biorhythm cycles" triggered by the trauma of birth—a theory chronobiologists regard as "unscientific bunk." ▽

DRAWING VS. COLOR

(Continued from page 168)

vations. The illustrations for Mallarmé preceded and prepared the creation of the Barnes Foundation mural "Dance," with which Matisse stepped beyond the boundaries of easel painting into the realm of mural decoration. He quite consciously treated the book as a small-scale monument. "The book took me ten months of work," he said about his illustrations for Montherlant's *Pasiphaé*, "owing to the many difficulties of the architecture." Reciprocally, to describe the opposite walls of the Vence Chapel, with its colorful windows facing the black-and-white ceramics, he noted: "They are the visual equivalent of a big open book." The very book that he had just completed: *Jazz*.

By 1940, Matisse had achieved command of the pure line indispensable to his "new development." In fact, his drawing was now ahead of his color. "I have the drawing that suits me," he wrote to Bonnard in 1940. "I need to find its equivalent in color." That took Matisse another four or five years, during which the exigence of his line forced him to question once again his achievements in color. "These revolts," he later reflected, "have led me to study separately every structural element: drawing, color, values, composition, how these elements can become allied in a synthesis without the eloquence of the one being diminished by the presence of the others, and to build with these elements, without loss being caused to their intrinsic quality by their reunion, i.e.: by respecting the purity of the means." At the end of the Second World War, Matisse felt at last that color and line had been raised to the same exalted pitch of intensity and could therefore be confronted: the encounter came in *Jazz*.

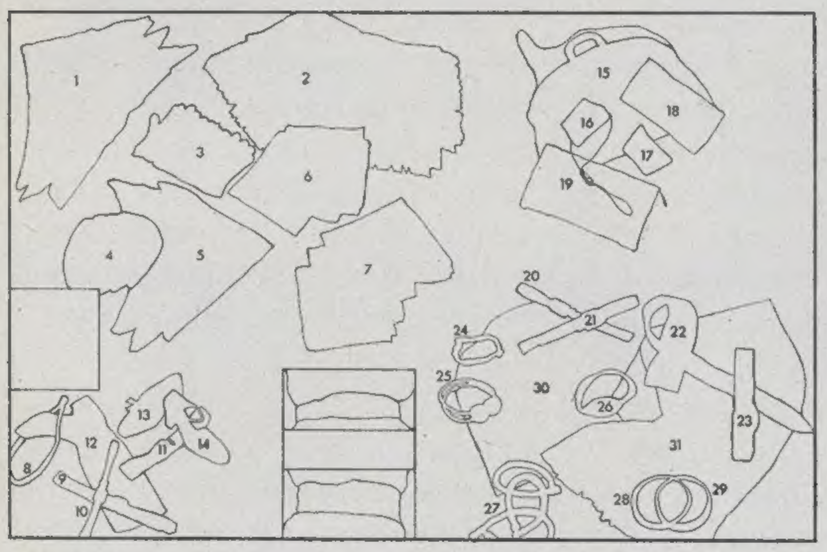
The book's success set the stage for Matisse's supreme flowering. The Chapel at Vence and the dining room at Saint-Jean-Cap-Ferrat are literally expansions of the solutions tested in *Jazz*. I have already quoted Matisse's letter to Laurens about his Chapel: "I have to juggle and to maintain an expressive equilibrium between two forces, the color of the stained-glass window on the right side and the white and black on the left side." The same simile had come to his mind when speaking about book illustration: "I compare my two leaves to two objects chosen by a juggler. . . . Despite the differences between

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Page 94: Earrings: Peter & Peggy for P.C. Designs, at Saks Fifth Avenue.
Page 95: Aris gloves.
Page 96: Eva Graham earrings, at Henri Bendel. Grandoe gloves. Morris Moskowitz belt, at Saks Fifth Avenue. Bangles: Peter & Peggy for P.C. Designs, at Bloomingdale's; Cathy and Marsha for Catherine Stein, at Saks Fifth Avenue. Morris Moskowitz bag, at Lord & Taylor.
Page 97: Morris Moskowitz belt, at Saks Fifth Avenue.
Page 98: Earrings: Peter & Peggy for P.C. Designs. Morris Moskowitz belt, at Saks Fifth Avenue. La Bagagerie clutch. Bangles: Peter & Peggy for P.C. Designs, Tempo.
Page 99: Left: Earrings, Peter & Peggy for P.C. Designs, at Bloomingdale's. Bangles: Peter & Peggy for P.C. Designs. . . . *Right:* Jewelry: Peter & Peggy for P.C. Designs. Aris gloves.
Page 100: La Bagagerie bag.
Page 101: Don Marshall scarf. Earrings: Medusa's Heirlooms by Kathryn Hausmann. Aris gloves. Bangles: Peter & Peggy for P.C. Designs. La Bagagerie belt.
Page 102: *Left:* Muffler: Ben King for Midtown. Morris Moskowitz belt. Bangles: Cathy and Marsha for Catherine Stein. McGeorge gloves. Henri Bendel tights. Shoes: Bruno Magli. . . . *Right:* Lanerie Agnona shawl. La Bagagerie bag. Cuffs: Peter & Peggy for P.C. Designs. Hanes tights, at Lord & Taylor. Saint Laurent shoes, at Bloomingdale's.
Page 103: *Left:* Scarf and shawl: Geoffrey Beene. Boots: Kaufmann. . . . *Right:* Bag, Morris Moskowitz. Shoes: Dr. Scholl's.
Page 104: Sunglasses: Aitchison & Company. Julianelli shoes, at Lord & Taylor.
Page 105: Hat: Don Kline, at Henri Bendel. Julianelli shoes, at Lord & Taylor.
Page 106: Cuffs: Peter & Peggy for P.C. Designs. Burlington tights of Monvelle biconstituent fiber by Monsanto. Shoes: Christian Dior, at Saks Fifth Avenue.
Page 107: *Left:* Hermès necklace. Mini Accutron by Bulova watch. Gloves: Crescendoe-Superb. . . . *Right:* Geoffrey Beene shawl. Alexis Kirk bracelet. Grandoe gloves.
Page 108: Daniella Morera scarf. Bag: Jay Herbert bag. Bangle: Peter & Peggy for P.C. Designs.
Page 109: *Left:* Bottega Veneta scarf. . . . *Right:* Ferragamo scarf. Belt: Cathy and Marsha for Catherine Stein.
Page 110: *Above:* Hat: Hudson's Army and Navy store. Morris Moskowitz belt, at Saks Fifth Avenue. Bangles: Peter & Peggy for P.C. Designs, at Bloomingdale's. Aris gloves, at Saks Fifth Avenue. . . . *Below:* Cuffs: Peter & Peggy for P.C. Designs.
Page 111: *Above:* Earrings: Eva Graham, at Henri Bendel. Belt: Morris Moskowitz, at Lord & Taylor. Lanerie Agnona shawl, at Bloomingdale's. Bangles: Peter & Peggy for P.C. Designs. Aris gloves. . . . *Below:* Scarf: Damon Sport. Tempo earrings. Bangles: Cathy and Marsha for Catherine Stein, Peter & Peggy for P.C. Designs. Elegant belt.
Page 112: **1.** Joan Vass scarf. Tempo bracelet. **2.** Joan Vass scarf. Aris gloves. La Bagagerie belt. Henri Bendel tights. Andrew Geller shoes. **3.** Bracelet: Peter & Peggy for P.C. Designs. **4.** Vera Finbert scarf. **5.** Grandoe gloves. Joan Vass scarfs. Andrew Geller shoes. **6.** Joan Vass scarfs. Bangle: Peter & Peggy for P.C. Designs.
Page 113: *Left:* Bag from La Bagagerie. Bangle: Peter & Peggy for P.C. Designs. . . . *Right:* Joan Vass, scarf. Jewelry: Peter & Peggy for P.C. Designs. Belt: Morris Moskowitz. Tights: Christian Dior.
Page 115: Carolee earrings, at Lord & Taylor.
Page 116: *Far right:* Slippers, Florence Otway for Garolini.
Page 117: Bracelets: Lea Stein, at Bloomingdale's. Hanes tights, at Altman's. Julianelli shoes.
Page 119: *Left:* Bottega Veneta scarf. La Bagagerie belt. . . . *Right:* Jewelry: Bruce Keiser. Judith Leiber bag.
Page 145: Andrea Pfister moccasins.

AUGUST FINDS

Details on the new accessories seen on pages 162, 163



1. Knitted triangles in brown, beige, brown reversing to black. Vera Finbert; wool and acrylic. Bloomingdale's. **2.** Patou's wool tartan shawls. Bloomingdale's. **3., 4.** Crochet knitted caps, gloves. Ungaro. Saks Fifth Avenue. **5.** Knitted triangle head wraps. Givenchy by Madcaps. Each, about $21. Bergdorf Goodman; I. Magnin. **6.** Cashmere-and-silk squares. Givenchy for Jewelcase. Each, about $55. Bergdorf Goodman. **7.** Crêpe de Chine squares: Yves Saint Laurent. Each, about $50. Saint Laurent Rive Gauche, N.Y. **8.** Two-tone luggage belt: Hermès. About $115. Bonwit Teller. **9.** Luggage suède belt by Yves Saint Laurent. About $25. Henri Bendel. **10.** Luggage leather belt: Yves Saint Laurent. About $16. Bonwit Teller; Sakowitz. **11.** Woven leather belt: La Bagagerie. About $35. **12.** Luggage riding boots: Charles Jourdan. About $145. **13.** The two-tone flat: Charles Jourdan. About $78. **14.** Two-tone strap shoe: Christian Dior. About $60. Saks Fifth Avenue. **15.** Luggage tote: La Bagagerie. About $170. **16., 17.** Leather pouches: La Bagagerie. Each, about $40. **18.** Luggage and tortoise" envelope. La Bagagerie. About $95. **19.** Two-tone luggage envelope: La Bagagerie. About $110. **20.** Gold belt, black suède piping. Yves Saint Laurent. About $25. Bloomingdale's. **21.** Black suède belt, gold piping. Yves Saint Laurent. About $25. Henri Bendel. **22.** Gold kid sash (also, page 162): Yves Saint Laurent. About $36. Bloomingdale's. **23.** Woven gold belt: La Bagagerie. About $45. **24.** Black silk-cord-and-rhinestone neckring. Yves Saint Laurent. About $28. Saint Laurent Rive Gauche; Sakowitz; I. Magnin. **25.** Silk-cord-and-"gold" neckring. About $25. Saint Laurent Rive Gauche; Sakowitz; I. Magnin. **26.** Black-cord-and-"gold" necklace. About $50. Givenchy Nouvelle Boutique, at Bergdorf Goodman. **27.** Coiled silk-cord neckrings. Yves Saint Laurent. Each, about $28. Saint Laurent Rive Gauche, N.Y. **28.** Flat black-and-"gold" neckring. Lanvin. About $40. Saks Fifth Avenue; I. Magnin. **29.** Rhinestone-and-"gold" neckring. Lanvin. About $60. Saks Fifth Avenue; I. Magnin. **30.** Silk-and-cashmere scarf: Yves Saint Laurent. About $110. Bloomingdale's; Sakowitz; I. Magnin. **31.** Wool challis shawl. Yves Saint Laurent. About $140. Bloomingdale's. Page 162: the soft-wrapped waist: suède sash, Yves Saint Laurent. About $24. Bloomingdale's.

the two objects, the juggler's skill turns them into a harmonious ensemble for the spectator's eyes."

From 1945 to 1954, Matisse introduced countless variations into his juggler's act. In the Chapel, the formal distinction between drawing and color is translated into physical separation. In the dazzling series of "Interiors" painted between 1946 and 1948, on the other hand, the same radical distinction must cope with superimposition. Or again, Matisse switches hands, so to speak. The "Black Fern" or "The Pineapple" have been executed in parallel versions, the one in oil, the other in ink: if anything, the term "painting" is more suited to the ink-on-paper, the term "drawing" to the oil-on-canvas. In several of the monumental late paper cutouts, the two are completely interchangeable, particularly in 1953, the last year of Matisse's activity. One of the spiraling rectangular shapes in "The Snail" is black; five of the leaf-shapes that expand diagonally upward in "The Sheaf" are also black; and in his ultimate work, the almost unbearably brilliant "Grande décoration aux masques," two line drawings in ink of a woman's face took the place, at some time during the elaboration, of two floral motifs. At this point, Matisse could truly affirm: "Painting and drawing are the same thing."

"At every instant, one might say, action is disequilibrated by the transformations which occur in the world, external or internal, and each new behavior consists not only in reestablishing the equilibrium but also in striving toward a stabler equilibrium than the state prior to this disturbance. It is in this continuous and perpetual mechanism of readjustment and equilibration that human action consists," the Swiss psychologist Jean Piaget writes; there could be no better definition of the art of Matisse. ▽

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COVER BEAUTY NOTE



(Continued from page 3)

What to blend with what to get the soft eye-shadow shades on the cover: Whisper Mauve (above the lid) is Shimmery Silver plus Soft Taupe; Softest Beige (on the lid) is Shimmery Lemon plus Soft Taupe. The other face colors are Frances Denney color-blends, too —Sassy Cerise over Sultry Sienna on the cheeks; Mulled Wine plus Sienna lipsticks. (**TIP:** Easy way to sample all seven Eye Polish Multiples: Frances Denney's special purchase-with-purchase plan, starting mid-August at stores across the country.)

"There's a chance of being chosen . . . for the sandlot baseball team, the Saturday night date, or Secretary of State"

BEING SOMEBODY

(Continued from page 123)

the before-and-after ads, isn't "different"/ugly anymore. Valerie is "different"/beautiful, on her way to being somebody.

Such is the replay of the tinsel dream. "Human reason," Thomas Mann once wrote, "needs only to will more strongly than fate, and she *is* fate." Well, sometimes. Certainly not always. But America is a nation of Cockeyed Optimists (thanks to Rodgers & Hammerstein), forever beguiled by The Big Time.

We are forever becoming, which speaks to the vitality of the society as well as our dissatisfactions and our plastic goals. As long as there's the chance of being chosen, whether for the sandlot baseball team, the Saturday night date, or Secretary of State, there will be those who try, a few who succeed, and the many who end up in the chorus.

As the liberated woman in *A Chorus Line* puts it—in what has to be one of the bitterest, saddest, and truest outcries of the contemporary theater—"Everybody in the whole goddamned country wants to be a star!"

A Chorus Line, like life itself, is not about stars. The scene is a simple stage on which twenty-six hopeful dancers have gathered to try out for chorus jobs in a forthcoming musical. The director, like God, is a stern, disembodied voice from the back of the theater. He is not looking for standouts but for competent, anonymous team dancers. Originality and individuality mean elimination. Conformity counts. Besides ordering the young people to dance, usually in groups, the director asks each performer for an accounting of his life.

The "quasi-upper-middle-class" kid with the four first names describes life in a corporate family that seems to have consumed more than its share of alcohol while worshipping its suburban Astroturf. He found himself "the strange one," a would-be actor who gave recitals in the garage. If Troy Donahue/George Hamilton can be a movie star, he argues, then he can, too.

The Puerto Rican homosexual thinks it's more elegant to have an Italian stage name. As a kid he played Cyd Charisse and spent his childhood in darkened theaters with dirty old men, a Catholic whose parochial school had abandoned him. By chance, his father caught his performance as a drag-queen Anna May Wong. It was the first time his father called him "my son."

Then there's the Oriental cheerleader, whose claim to fame was a role in *The King and I* at the age of five; the farm boy who got an AGVA union card at fifteen so he could make a living in nightclubs while playing around with strippers; and the School of Performing Arts student who nearly flunked out because she couldn't feel like an ice cream cone.

Mr. Bennett, who conceived, choreographed, and directed this work, elicited his confessions the best way. A chorus boy once himself (at an early age, he was hoofing in *Subways Are For Sleeping*), he collected some dancers last year, and got them to dancing and talking about themselves. When the sessions ended, he had thirty hours on tape. *A Chorus Line* stories, then, are composites, to some extent true.

What is endearing is the honesty and the humor of the telling. What is exciting is that night after night each new audience recognizes the dreams and disasters as its own, sides with the dancers against the director, cheers individual performances, and tries to influence the decision-making. Only the few are chosen. Reality has struck again. But the show's finale—a big, gaudy, faceless Busby Berkeley chorus line in rhinestone-studded white satin and top hats—reminds us once again that teamwork counts. We are left with fantasy made reality, proof of the tinsel dream.

In defending television's devastatingly honest documentary of a banal, materialistic day-to-day life in *An American Family*, anthropologist Margaret Mead said we should be grateful to Bill and Pat Loud and their children for giving us their "unlived lives." Well, we owe *A Chorus Line*'s whole cast a debt, too. Like the subjects in Studs Terkel's book *Working*, they have given us their lived lives, and we are the better for it.

So much for being Somebody in America. ▽

SUGAR YES? NO?

(Continued from page 161)

According to Dr. E. H. Aherns, Jr., working at the Rockefeller University, there are some people whose blood triglycerides are high, and eating sugar elevates their triglycerides even more, increasing their risk for heart disease. For them sugar intake should be severely limited.

4. It has been suggested that the high incidence of diabetes in our country is in part due to our high consumption of sugar. In the laboratory, rats fed diets high in sugar have impaired glucose-tolerance tests. If one or more of your relatives has diabetes, you would be wise to limit the amount of sugar you eat.

Sugar Substitutes

There are over two hundred sweet-tasting completely synthetic organic chemicals that are twenty to four thousand times sweeter than sugar. Few have been approved by the FDA as "safe for human use." According to Karl M. Beck, Ph.D., of Abbott Laboratories, it costs at least ten million dollars and takes at least eight years to get enough information about the safety of any new product.

Saccharin, the only sweetener now approved for wide use, about 350 times as sweet as sugar, has the disadvantage for some people of leaving a bitter aftertaste. It also decomposes upon being heated.

The following sugar substitutes are being evaluated for human use:

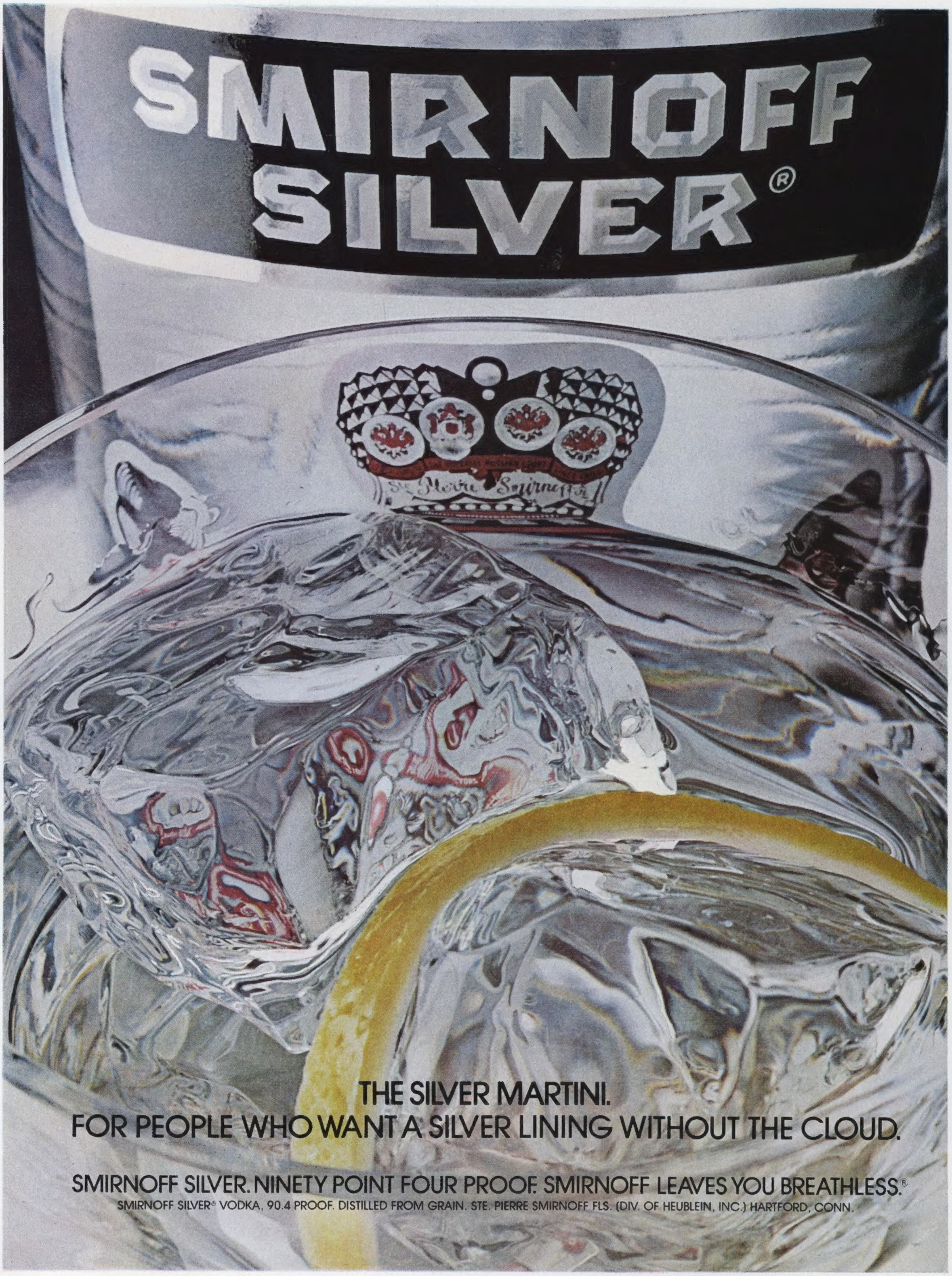
Aspartame: About 160 times as sweet as sugar and low in calories, it is composed of two amino acids. The main problem with this sweetener is that it breaks down and loses its sweetness with prolonged storage in solutions and with prolonged heating.

Cyclamates: Banned by the FDA in 1969, they are about 45 times as sweet as sugar. When added to the diets of laboratory animals, cyclamates produced cancer. As it is extremely unlikely that we can consume enough cyclamates in our food to cause harm, the FDA may approve cyclamates for limited use this year.

Glycyrrhizin: About 75 times as sweet as sugar, an extract of licorice, can be used in food, has a pronounced licorice taste.

Miracle fruit: This African fruit has the amazing ability to cause sour fruits to taste sweet. It is also low in calories.

Monellin: 3,000 times as sweet as sugar, monellin is a protein extracted from an African berry. ▽


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